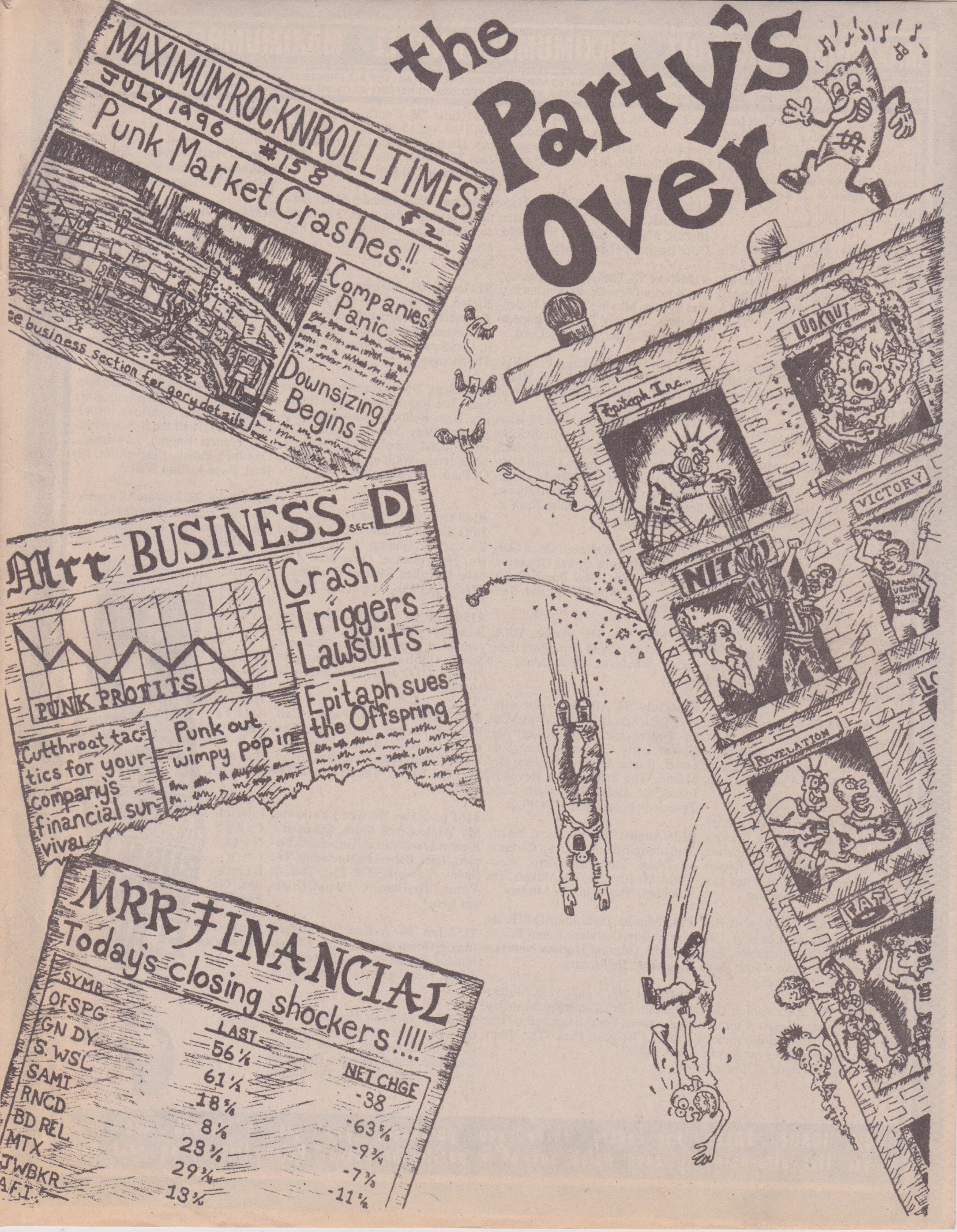
the Party's Over
MAXIMUMROCKNROLLTIMES
JULY 1996 #158 $2
Punk Market Crashes!!
Companies Panic
Downsizing Begins
see business section for gory details
MRR BUSINESS SECT D
PUNK PROFITS
Crash Triggers Lawsuits
Epitaph sues the Offspring
Cutthroat tactics for your company's financial survival
Punk out wimpy pop in
MRR FINANCIAL
Todays closing shockers!!!!
SYMB
LAST
NET CHGE
OFSPG
GN DY
S. WSL
SAMI
RNCD
BD REL
MTX
JWBKR
A.F.I.
56 1/8
61 1/2
18 5/8
8 1/8
28 3/4
29 3/4
13 3/4
-38
-63 5/8
-9 3/4
-7 3/8
-11 1/8
Epitaph Inc.
LOOKOUT
VICTORY
NITRO
REVELATION
FAT
ANGRY VEGAN YOUTH

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Sour is Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Schwartzeneggar, Velocity Girl, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, Ego, Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad, Beth Cockpit, John McDonald, Metal Mike, Queen Itchie, Joe Queer, Gavin MacArthur, Herbie Spit Muffin, Liz Super Pussy, Ken Taniguchi, Aaron Muentz, Scott Drake, Gretchen Holtz, Jim Vatican Commandos..

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#142/Mar 95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Super Fly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots of Punk--The Northwest Sound".

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, The "Roots Of Punk--MC5", "The Cartoons of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, Y.A.P.O., 10-96, Empress Of Fur, Underhand, Nailed Down,

#147/Aug '95. Swingin' Utters, Das Klown, Mickey & the Big Mouths, Norman Mayer Group, Overbass, Undesirables, Respect, Nothing Of Merit, Lunkhead, The "Roots Of Punk--The Stooges".

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes Juveniles, Richard The Roadie, "Roots Of Punk--The Sixties Pt 2".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".

#151 pt 1/ Dec '95. Padded Cell, Pleasure Fuckers, Supersnazz, Discordance Axis, Beatnik Termites, 100,000 Bodybags, Squirtgun, Diaboliks, The Titans, "The Return Of The Misfits".

#151 pt 2/ Dec '95. The Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, The Stains, Varukers, The Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pit.

#153/Feb '96. Snort, Hatchetface, Little Ugly Girls, A.D.Z., Oxymoron, N.O.T.A., Stun Guns, Surfin' Turnips, Gutfiddle, Karen Monster, Dimestore Haloes, "Uncle Sam & The Swastika"..

#154/Mar '96. The Motards, Subincision, Stisism, The Donnas, The Stallions, Count Backwurds, Crunch, Final Warning, "Roots of Punk--Instrumental R'n'R", "Roots of Punk--The Damned".

#155/Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids, "Roots of Punk--Boston".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Issue 1, Clint Walker.

#157/June '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Bats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots of Punk--Sham 69".

#158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter & The Haters, The Process, Brother Inferior, Judge Nothing, Breakups, Not For Rent, "Roots of Punk--The Buzzcocks"

MAXIMUMROCKNROLL
WHO IS THIS MAN AND WHY
MAXIMUMROCKNROLL
THE SECRET GOVERNMENT
MAXIMUMROCKNROLL
BURN YOUR FLAG
MAXIMUMROCKNROLL
DANGERHOUSE
DIONYSUS
C/Z records

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MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by last day of month-- no later!!
Issue out: by last week of following month

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1/6 page: (2 1/2" x 5") $25
1/3 page long: (2 1/2" x 10") $60
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NEW RATES

CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: David DeMedici

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Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415)648-3561
Fax (415)648-5816

WANNA SEND US SOMETHING?!

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, Mac or IBM formats.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to be political or about "heavy" social issues - we would appreciate a bit of humor, as well. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover. Looking for political/punk satire cartoon strips, too.

Jobs that you've had that are interesting or suck badly, and what you did to make them worthwhile or to get even. Type up your story (or a friend's) and send it in. Will run the story anonymously.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

Guest Columns are welcomed. Send in your stab at fame and fortune, and if it's pretty decent, we'll run it. We'd like to see more of these, especially sharp-witted, astute commentary/opinions.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please get in touch if you are interested. Send us an example of some interviews you're proud of. Thanks

MAXIMUM ROCKNROLL RADIO

Paul Curran
Radley Hirsch
Carolyn Keddy
Alisa Schulman
Jon Von
Paula Hirsch
Kenny Kaos
Ken Sanderson
Michelle Shipley
Last Will

CKMS	Waterloo, ON
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KCPR	San Luis Obispo, CA
91.3FM	Monday 5PM
KDVS	Davis, CA
90.3FM	Wednesday 7PM
KGHP	Gig Harbor, WA
89.9FM	Wednesday 10PM
KMNR	Rollo, MO
89.7FM	Thursday noon
KSCU	Santa Clara, CA
103.3FM	Wednesday 8PM
KUCI	Irvine, CA
88.9FM	Tuesday 9PM
KXCI	Tucson, AZ
91.3FM	Tues 1AM
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WCNI	New London, CT
91.1FM	Saturday midnight
WCSB	Cleveland, OH
89.3FM	call station
WMSE	Milwaukee, WI
91.7FM	call station
WPRK	Winter Park, FL
91.5FM	Wednesday 9PM
WUTK	Knoxville, TN
90FM	Fri 10PM
WUVT	Blacksburg, VA
90.7FM	Thursday 4PM
WXCI	Danbury, CT
91.7FM	Thursday 10PM
Free Radio	Berkeley, CA
104.1FM	various time slots
4ZZZ	Brisbane, Australia
102.1FM	Tuesday 10PM
Liberation Radio	San Francisco, CA
93.7FM	Friday 9PM
Radio Campus	Toulouse, France
94FM	Sunday midnight
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

- THE STITCHES-45/BROTHER INFERIOR-EP
- Nosebleed-#14-zine/Bugs & Drugs-#6-zine
- Attitude Problem-#28-zine/Slug & Lettuce-#43-zine
- EUCHARIST-LP/MILHOUSETHE FIFTYTWO X-split EP
- V/A-Super Yobs Vol 2-LP/SCATHA-LP/97a-EP
- SPAZZ/TOAST-split EP/EBOLA-LPVOORHEES-CD
- BOVVER WONDERLAND-LP/NEMA-EP/C.R.=EP
- US BOMBS-CD/THE PIST/HALF EMPTY-split EP
- RAT BASTARDS-EP/Less Than One-#3-zine
- ICONS OF FILTH-EP/Can Control-#11-zine

ROB COONS

- 97A-Better Off Dead-EP
- DISSENSION-CD
- FYP/PROPAGANDHI-split EP
- HICKEY-LP
- NEMA-Come To Form-EP
- BETTER THAN YOUR HAND-Mental Ground Zero-EP
- SPAZZ/TOAST-split EP
- FUCKFACE/HICKEY-split EP
- VOORHEES-Smiling At Death-CD
- WESTON-live

PAUL CURRAN

- EXIT/30 AMP FUSE-split EP
- BASEMENT BRATS-The Bratbeat-LP
- PEE-Now, More Charm-CD/JOLT-Old Milwaukee-45
- DIVISIA-What's Left Of Us?-LP
- V/A-Chicago Vs Ansterdam-EP
- GROOVIE GHOULIES-World Contact Day-LP
- V/A-12 Songs You Won't Like...-LP
- THE PIST/HALF EMPTY-split EP
- LOLI & THE CHONES-Make Out Party-EP
- V/A-Wood Panel Pacer Wagon With Mags-LP & EP

LALI DONOVAN

- LOLI & THE CHONES-Make Out Party-EP
- LORD HIGH FIXERS-Vincent-45
- THE STITCHES-Two New Cuts-45
- PHANTOM RATS-Get Out-45
- CAMPUS TRAMPS-Curves Ahead-LP
- V/A-North 7 Action Sounds-EP
- V/A-Live At The Blue Flamingo-LP
- THE BELTONES-Lock & Load-EP
- RAT BASTARDS-All That Was Left After-EP
- EBOLA-Incubation-LP

KARIN GEMBUS

- EUCHARIST-LP
- MANDELA STRIKEFORCE/F80-split EP
- FIELDS OF SHIT-live
- MILHOUSE/FIFTY TWO X-split EP
- RIGHTS RESERVED-LP
- THE MAKE-UP-Destination: Love-LP
- AVAIL-4AM Friday-LP
- DEAD AND GONE-live
- HIATUS-LP
- ICE NINE-Psychology & Extreme Violence-EP

DR. DANTE & CHRIS HARVEY

- LOLI & THE CHONES-Make Out Party-EP
- PHANTOM RATS-Get Out-45
- MAD 3-Jack The Violence-EP
- V/A-Live At The Blue Flamingo-LP
- SNOTBOY-I'm Gonna Break Up With You-EP
- V/A-North 7 Action Sounds-EP
- THE TANTRUMS-See You Later-EP
- BOU SOU NEZUMI-Rat Bag-EP
- BORIS THE SPRINKLER-Saucer To Saturn-LP
- NEANDERTHALS-LP/FORTUNE & MALTESE-LP

CAROLYN KEDDY

- LOLI & THE CHONES-Make Out Party-EP
- V/A-North 7 Action Sounds-EP/GUITAR WOLF-live
- GREENFISH-Cemetary Dance-CD/EL QUAKO-live
- MAD 3-Jack The Violence-LP/50 MILLION-live
- PROBLEM HAIR-Slightly Floored-LP
- HAIRY PATT BAND-Rock With Roll-EP
- LORD HIGH FIXERS-Vincent-45
- STRIP KINGS-Lightning Breed-EP
- FAKE FEMALES-Big Bump UFO-EP
- KNEECAPPERS-Urban Kill-LP

RAY LUJAN

- DIRT BIKE ANNIE-It Ain't Easy-EP
- BASEMENT BRATS-The Bratbeat-LP
- SWOONS-both CDs
- THE STITCHES-Two New Cuts-45
- 30 AMP FUSE/EXIT-split 45/WESTON-live
- PEE-Now More Charm-CD
- JOLT-Old Milwaukee-45
- GROOVIE GHOULIES-World Contact Day-LP
- SLAPSTICK-Lookit-CD
- STIMPY-Dirty Love Affair-10"

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

TIMOJHEN MARK

- 97A-Better Off Dead-EP/NEMA-Come To Form-EP
- DISSENSION-CD/DIVISIA-What's Left Of Us?-LP
- FUCKFACE/HICKEY-split EP/VOORHEES-CD
- MILHOUSE/THE FIFTY TWO X-split EP
- NUCLEAR ARMED HOGS/G.N.P.-split EP
- DISCLOSE-Great Swedish Feast-10"
- EBOLA-Incubation-LP/EUCHARIST-LP
- ICE NINE-Psychology And Extreme Violence-EP
- NEMA/WARFARE STATE-split EP
- SPAZZ/TOAST-split EP/3 WAY CUM-Killing... LP

SMELLY MUSTAFA

- JACK O'FIRE-Lessons-CD
- NEMA-Come To Form-EP
- THE SOLVENTS-Charlie Hotel-EP
- PHANTOM RATS-Get Out-EP
- SPAZZ/TOAST-split EP
- DITCH BANK OAKIES-CD
- ALIENS AND STRANGERS-Where The Girls Are-EP
- V/A-Wood Panel Pacer Wagon With Mags-LP & EP
- ICE NINE-Psychology And Extreme Violence-EP
- THE INDICATORS-Rideout-45

JEFF RANDOM

- B-MOVIE RATS-Soul Fucker-EP
- THE MAD 3-Jack The Violence-LP
- LOLI & THE CHONES-Makeout Party-45
- WALKING ABORTIONS-Handy Pandy Tony Tandy-EP
- THE STITCHES-Two New Cuts-45
- THE SATANS-Satan's Surf-45
- BOU SOU NEZUMI-Rat Bag-EP
- PHANTOM RATS-Get Out-45
- SATELLITERS-Oh Yeah-EP
- ANTI-NOWHERE LEAGUE-CD

BRUCE ROEHRS

- THE STITCHES-Two New Cuts-4
- GOD SQUAD/ANTI FLAG-split EP
- SHOWCASE SHOWDOWN-Appetite Of Kings-LP
- LOLI & THE CHONES-Make Out Party-EP
- BROTHER INFERIOR-EP/BELTONES-EP
- VOVVER WONDERLAND-LP
- U.S. BOMBS-Go Back Home-CD
- MAD 3-LP/THE PIST/HALF EMPTY-split EP
- THE UNSEEN-Protect & serve-EP
- V/A-Kansas City HC-EP/V/A-Super Yobs Vol II-LP

KEN SANDERSON

- EUCHARIST-LP/ICE NINE-EP/STIKKY-live
- V/A-Wood Panel Pacer Wagon With Mags-LP & EP
- MAD 3-Jack The Violence-EP/BOU SOU NEZUMI-EP
- SPAZZ/TOAST-split EP/FUCKFACE/HICKEY-split EP
- BROTHER INFERIOR-Blasphemy And Treason-EP
- SVÄRT SNO-CD/3 WAY CUM-Killing The Like-EP
- HIATUS-LP/V/A-Japancore Omnibus Vol 2-LP
- NUCLEAR ARMED HOGS/G.N.P.-split EP
- NEMA-EP/MANIC HIGH SENSE-EP
- ANTI-FLAG/GOD SQUAD-split EP/SCATHA-LP

JON VON

- PHANTOM RATS-Get Out-45
- GROOVIE GHOULIES-World Contact Day-LP
- MAD 3-Jack The Violence-LP
- CAMPUS TRAMPS-Curves Ahead-LP
- GREEN HORNETS-Get The Buzz-LP
- BORIS THE SPRINKLER-Saucer To Saturn-LP
- McRACKINS-It's raining-EP
- CELIBATE RIFLES-Spirits-EP
- BASEMENT BRATS-The Bratbeat-LP
- LOLI & THE CHONES-Make Out Party-EP

TIM YOHANNAN

- V/A-Wood Panel Pacer Wagon With Mags-LP & EP
- V/A-North 7 Action Sounds-EP/PHANTOM RATS-45
- LOLI & THE CHONES-Make Out Party-EP
- SPENT IDOLS-Chinese Suicide-45
- BOU SOU NEZUMI-Rat Bag-EP/DIVISIA-LP
- V/A-12 Songs You Won't Like...-LP
- SHOWCASE SHOWDOWN-Appetite Of Kings-LP
- THE PIST/HALF EMPTY-split EP
- THE PADDED CELL-I Don't Need No Arms-EP
- THE STITCHES-Two New Cuts-45

REMA YOUNG

- THE STITCHES-Two New Cuts-45
- B-MOVIE RATS-Soul Fucker-EP
- BELTONES-Lock And Load-EP
- LOLI & THE CHONES-Make Out Party-EP
- RAT BASTARDS-All That War Left After-EP
- BASEMENT BRATS-The Bratbeat-LP
- SHOWCASE SHOWDOWN-Appetite Of Kings-LP
- MAD 3-Jack The Violence-LP
- APOCALYPSE HOBOKEN-Date Rape Nation-CD
- GROOVIE GHOULIES-World Contact Day-LP

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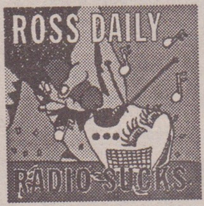

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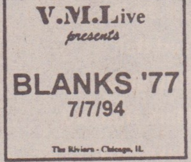

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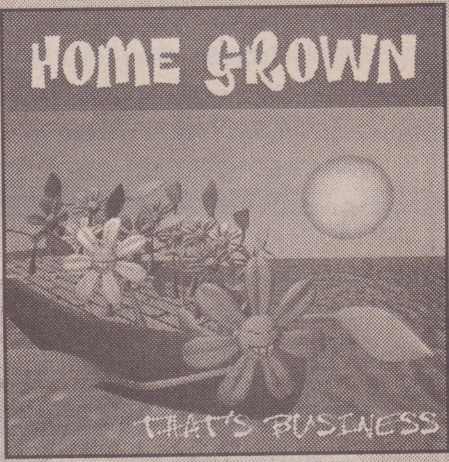

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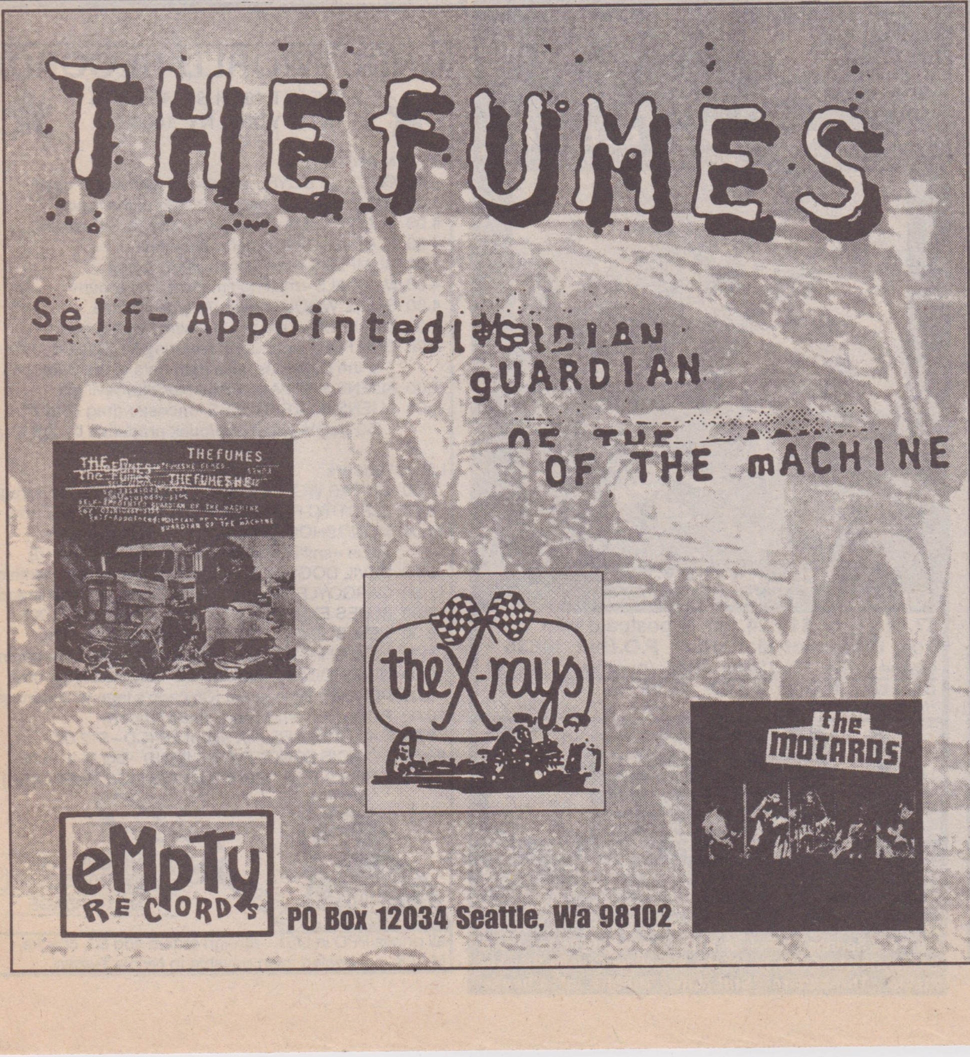

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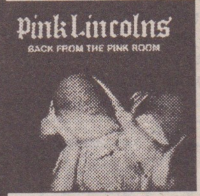

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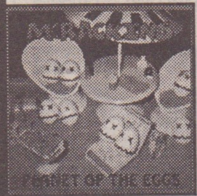

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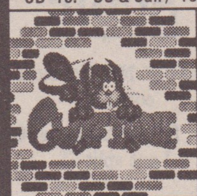

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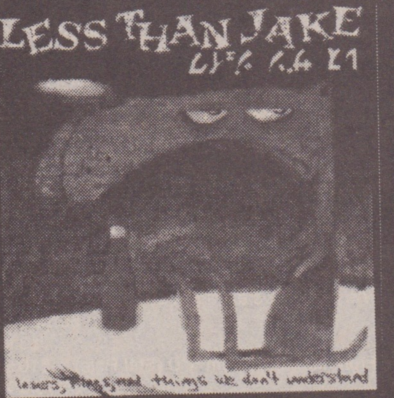

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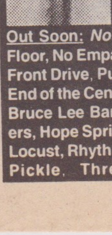

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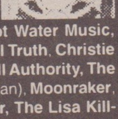

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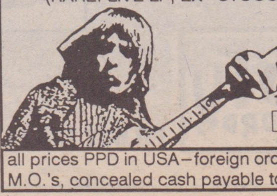

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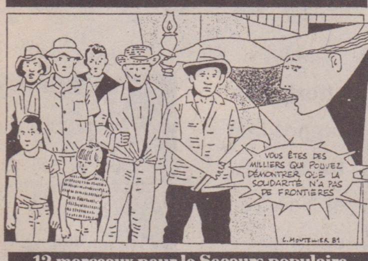
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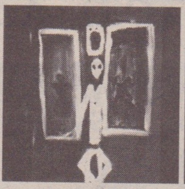

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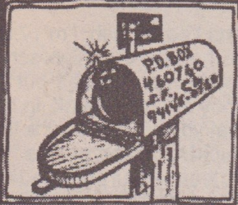


A

To Those Who Will Listen:

It sucks! Here in Cincinnati, Ohio our scene is really good! We have new bands, new zines, and most of all new punks. Unfortunately, we also have the same old people that always seem to ruin a good thing. The "old" in question is Fence Riding Skins (Punks too) in the city. Here in this scene, about 5-6 years ago, it was fashionable to be anti-nazi. In fact SHARP used to get into large battles (so I hear) with the nazis who were in town and they eventually left, or chilled out. Even though the SHARP contingent here still had the tougher-than-you mentality and were also bullies, I can't help myself from wishing that they were still around to cleanse the city once more of nazis and the other Fence Riding Punks and Skins that are their "friends".

Right now in the city are several "Fenceriders" who basically intimidate younger kids and try to intimidate some of the older scenesters too. Now it's fashionable to be a separatist here (for some reason). Much of the same people who used to be anti-racist are now in close contact with others who wear shirts that say "Skrewdriver: Is Pride a Crime?" or "The Real Boyz in the Hood" (complete with a burning cross and KKK members in full dress). What's the use! I don't care if "Boots-N-Braces" is a good song or not— Skrewdriver is racist, therefore they suck!!! It is totally insulting that you might meet someone, and they will be really cool to you, but later they are Fence riding like there's no tomorrow.

Writing a letter might not be much, but for me, it's a start. I am withholding any name out of fear— yes, you heard me right, fear. I would have no problem naming myself if I actually felt like others felt the same and we would all stand together, but that would not happen. All that would happen is the skins and Fence riders would bash me, and everyone else would be glad it wasn't them.

Something's got to happen and happen fast. Tensions are so high right now that someone could eventually get killed here. Some will read this and say "that dude's fucking paranoid". Others will say "man, he's right". If you live around the Cincinnati area, and are sick of all the bullshit prejudice, then ask around, talk to each other and maybe we will find each other.

anonymous/ Cincinnati, OH

B

Dear MRR,

Six years ago, I was living a perfectly normal life in what today is known as the former Yugoslavia. Luckily for me and my family we managed to leave just as the trouble was cooking up and before the shit hit the fan. Anyway, being a 14 year old, I was mostly interested in what most pubescent kids are interested. Playing football (soccer, round ball), reading dirty mags, and listening to Jon Bon Jovi. Fucking sad life. Well everything was fine until one day my old man goes "Oh son, by the way, we're moving to Oman in one month".

The word "shithole" didn't just spring to mind, it leapt up like Sergei Bubka on Amphetamines. My first and natural reaction was "where the fuck is Oman?". Checking out the map, I realised it wasn't in Central Africa as I thought it was, but in the Middle East. My second reaction was thinking it was just a big sand dune, with bandits roaming the desert hunting tourists, and then leaving them to the vultures. My third reaction was imagining us living in a small village drinking water whenever it rained. Boy, was I wrong. Totally forgetting the fact that it was a oil producing country, arriving there was just a big shock to me. Only 25 years ago, Oman was as backward as you could get. The Sultan then disapproved of western influences, forbidding trivial things such as glasses. The country only had about 40km of paved roads and 2 hospitals, and it was twice the size of California. His son realised that was not the way to lead a country, so he overthrew his father. Since then Oman has taken a massive leap forward, from a backward nomadic closed society to being a wealthy, muslim orientated country.

Anyway, within the first month of me being there, I joined the biggest expatriate school (there were only two of them). I can safely say, from then on my life took a completely unexpected turn, changing mummy's little boy into something most parents pray never happens to their children. I discovered the joys of beer, ciggys, sex and most importantly—punk rock, the best thing since sliced bread. I started hanging out with the crowd that most superior figures in the school hated with a passion. That year my level was voted the worst in the history of the American British Academy. For the crime of wearing boots, we were accused of being racists. It didn't matter to them that there were Hispanics, Swedes, Syrians, and even a Pakistani amongst our crowd. I mean, how can you possibly be racist in a school with 42 different nationalities. For not blending into the system and being like all the others, they stuck to us like a chewing gum to the sole of a shoe.

Most weekends we spent getting drunk, listening to the tunes of Peter and the TTB, Minor Threat, Dead Kennedys, po-going until we had foam coming out of our ears. We formed the first ever Punk band in Oman—Sports Division which late became B.O. Playing in front of a prom crowd consisting of stuck up American embassy parents and other snobs including the graduates, playing our anthem song "I Like Beer" was fucking amazing (To this day, I still don't know why they let us play at the prom). Not even the mile high club could beat that feeling.

Anyway, after about one year, we started focusing specifically on the scene in the US. Because of the censors in Oman, not a single decent magazine ever reached us, and buying music was left to the summer holidays, when everyone went back home. Soon the list of bands started to expand: Propagandhi, Good Riddance, Face to Face. I seriously thought that I knew quite a lot of bands, that is until I discovered MRR. You must understand that due to our isolation in Oman, there wasn't any way for us to discover new bands, find out the gossip, read some good zines etc. Reading my first copy of MRR was like reading Chinese. Who the fuck are all those bands? I personally think Face to Face are amazing, and everyone just slags them off in MRR. What do you lads listen over there in the land of the free—death metal! I might sound a bit ignorant, but you must excuse me; 5 years in isolation does that to people. Hopefully I will manage to broaden my repertoire and encompass all these bands that I have never heard off. Currently I am living in the UK, where the scene is as vibrant as a dead donkey. Here every Tom, Dick and Sally listen to fucking Brit-Pop (bag of shite). In Birmingham, the second largest city in the UK, at a punk gig the average that show up is about 50 people (Unless its Rancid and the whole place sells out). But all that is anther story.

Yours sincerely

Ivan Avramovic/ 11 Albert Terrace/ Stafford ST16 3EX/ UK

C

Maximumearthinglingshit:

Your Rev. Norb may have a skull full of go-karts, but they're piloted by his screamin' demon delusions and have had nothing to do with the gentle, drunken Martian people — UNTIL NOW.

We represent a struggling troupe of Martian-American actors whom the homeworld has 'volunteered' to star in a whimsical nightmare of a sitcom about Martians trying to assimilate into your puny human 'culture' (or lack thereof). We have enough trouble restraining the impulse to obliterate the soggy ball of dung you call a home just tolerating the daily onslaught of of your hellishly stupid 'people' (not that you'd come up to scratch on a Martian antfarm) without having to listen to some antlerhead gnat brag about how he's going to overrun our 'neighborhoods' and have an 'Earth Day' with our she-folk. Ha! We don't *think* so.

Up until this final insult, your degenerate little mudball has been a mere amusing nuisance. But now we're on a bender, and quite frankly, this sitcom gig is for the Earthers (*pardon* the expression). We're finally going to detonate this pit and take all of your anthromorphized tapeworms with it. And while you await the end of your tired existence, you'll all know which of your miserable little cohorts is to blame. So spread 'em for the sanguine shaft from the Red Planet, pitiful Earth-Norb — you've told your last chimpist joke. Your species is passe.

— The Minions of Chaos

P.S. Only your anteaters will be saved to fill our brothels.

P.P.S. Aw, what the hell — we'll keep the green-haired Asian chicks, too. Haw haw!

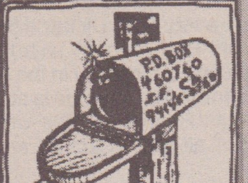
D

Dear MRR and Nick Fitt,

This is in response to Nick's column in issue #155.

My name is Shane Reneau, I'm 27, been a punk for at least 13 years and I agree with what Nick was saying in his article. In the early 80's I gave up a youthful career as a sponsored BMXer for a skateboard and the punk ideal. Bikes had become so corporate and metal and pop-rock were never going to say anything about me or my problems, so I found my calling in the voices of bands like Black Flag, The Misfits, DK's, and other old school favorites. The town I finally ended up in was Pensacola, Florida, a Navy/ redneck hell-hole where the place to see a show was sneaking into the local biker bar the infamous Handlebar. After getting thrown out of there a few times too many, I decided to find some other folks of my caliber to hang withy. So, I grabbed my skate and headed for the ditch behind the local mall. Here I ran into the folks I spent the next 7-8 years hanging with.

Seeing the problem of not having a place for shows, a local punk by the name of Vik Kaos opened the Mixx. He, along with a buddy names James and the small number of punks kept the



shows going for about a year. We all banded together to do flyers and help clean up after gigs but that just wasn't enough to keep the doors open. So realizing this a group of us; Skott, Mike. W., Colin, Me, Bob, Sam, Jim, Jeff and others formed an organization known as SKAB, or the Skeleton Krew. We all banded together to put on shows, (finding Lions Clubs and other places to hold shows). Booking bands, putting out flyers and zines and keeping our scene alive. In collaboration with another group from the north side of town: Hyperactive Youth, we helped support and create a unified scene. And most of us were still in the 9th or 10th grade, 15 or so years old and we made what we thought was never possible.

After most of us were out of school we all got shitty jobs at food joints and moved into our own house to headquarter the fight. The Rat House it was appropriately named. And also at this time a new club, the DMZ opened up and we had a new flag to rally behind. The older/college aged folks obviously wanted a scene as much as we did, so they got us to do all the advertising in zines and the flyer making. We helped with booking and it was one of the nicest clubs we ever had. But all good things must come to an end and so did the DMZ. We probably helped create at least 30 different places for shows in an eight year period. Ranging from Lions Clubs, Masonics, Elks, The Mixx's #1, #2, #3, Victors, DMZ, Rat House, The Seanger, The Handlebar, The Speak Easy, C. Tavern and other bars etc...

This whole time we were nothing but a bunch of kids looking for a place to have fun. We made our scene and you kids out there can too if you just get off your asses and do something. Your scene is what you make it, and if it sucks, do something to change it. We did and now it's not just a Navy/redneck shit-hole of a town, it's a shit-hole town with punks and shows and record stores and a decent scene. But, due to being stuck there most of my life, I had to escape and find solace in the big city. If it wasn't for the older cats in the scene like Vik Kaos of Maggot Sandwich, helping us little high school punks out we would have never seen what we had created. M. Sandwich was one of the first bands I ever saw live and they were the only punk band from our town and still are the only punk band from there. They helped spawn the likes of bands like: Headless Marines, Distant Silence, Buttcheeze, and the Apathetics. Which leads us to the bands of today: Woodenhorse, Blount and even Maggot Sandwich is still around, SKAB still exists, but it isn't the attack of red and black it used to be, it's like an old memory of being proud of what you created and knowing that the struggle still goes on somewhere today.

Just because you see a little kid at a show wearing a NoFX t-shirt doesn't mean he's not down to the clown. Weren't you the little kid with the Black Flag shirt, getting tossed around the pit by the older kids once. You sure as hell didn't come out of your mama's womb with 2" liberty spike and a pair of creepers. To all the SKAB bros, M.S. and all our old friends that aren't here today I say thanks and remember you can make a change! United and strong

Shane / Fla

Dear Teenass Salvation,

That which you are not. Boy, oh boy, oh boy.

Concerning your column in the April MRR issue #155. My arse? It hath naught ever been covered with hemorrhoids, where upon if it were, I shall certainly pogo them right off.

You, however, have a many fucking misconceptions of us older folks. It is utter blah, blah, blah, bullshit. Stick around long enough, and you shall see, (I hope).

We do do our jigs and indeed are too busy shouting along to waste our breath "bitching about how much the kids in front are losers." Anyhow we once were youngsters. Have you ever been an elder?

For the record, we stay in designated areas while consuming alcohol (at least in Milwaukee), because we must. Did that occur to you? No? Ever been to a 21 and over show? No? Well, we're the ones in front, you pompous dickhead. Don't tell us to put our beers down either, you tyrant. My body, my choice, my right, so fuck that. Hee, hee, hee.

Warning I'll be wanting to sprinkle some of my strange brew on the kiddies at the next few punk rawk shows. Consider it holy splatter. You're welcomed.

Here in brew city, we get these little fucking penises and pussies that are in it because it's trendy. Get a grip, Nick Fitt. Within a short while, these twits and twats will be on the next bandwagon. They talk the talk and walk the walk, but for how long? Remember this. We're still around, seen many come and go. It's our life and you can't take it away or rip it off.

Yeah, that's right, you are just a kid. To prove it your column is ignorant and naive. So were most of us at your age. Quite frankly, though, I hate ignorance and naivete.

Don't get me wrong, if you haven't already. You don't seem very bright. You should realize a punk is a punk, irregardless of age, sex, race, sexual preference, or religion. It doesn't fucking matter what the hell you ugly ass looks like either, unless I'm gonna bump uglies with you.

Yes, your opinion is your right. Nonetheless, it strikes me as extremely narrow-minded and I just don't want to eat your crock of shit. Eat mine. When and IF, you are an older, "wiser" punk, you will find that you still have reason to be as pissed off as you were in your youth. Stop pretending your angst means more. It is valid, but it is not all punk rawk consuming, nit-wit.

You cannot and will not "throw any age group off the map." Where the fock did this teenie weenie teen get this ideass? Do you want to start a bloody revolution? be the dictator? Hail Nick Fitt, conqueror of punk rawk! Stop pretending.

Just look behind you, (forgot you can't) and ahead. High school is not what punk rock is all about. Deal with it.

P.S. I appreciated Abe Miner's letter in MRR #155. Did you read it Nick Fitt?

P.P.S. It probably is just you that doesn't "get the chicks". You suck. Hope I offended you.
Love to all the kiddies,
Heather/ 4266 N. 64/ Milwaukee, WI 53216.

Dear MRR or Nick Fitt,

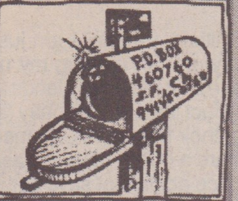
I'm writing in response to Nick Fitt's column about high school punks in MRR #155. Parts of it pissed me off and other parts I agree with. I'm 17 and a high school punk. I agree that high school punks have to put up with more bullshit, but that doesn't mean that they are more punk. In fact, I think that saying that you are more punk than someone else is stupid, and just proves how much you have yet to learn about punk and how much more punk you could be.

You know, I see a lot of shit like that in MRR and everywhere else in the scene. Fuck that shit! We need to stop persecuting each other and forming little cliques. You know, if I wanted to see that shit I would have stayed an active part of mainstream society. Nick Fitt should know since he goes to high school, that persecuting other punks and forming little cliques is fucking stupid. I mean shit like the popularity circles and cliques of jocks and preppies is what I got into the punk scene to get away from. When you start designating yourself as a seperate part of the scene, that's when stupid cliques and fighting within the scene starts. I mean be an individual ya, but you don't have to talk shit about other people. Let other punks do thier own thing, unless they are doing something shitty.

The older punks you are talking about, all they do is sit around and get drunk, and they don't contribute much to the scene, but at least they haven't completely dropped out of the scene or sold out. What makes people like that is apathy. After years of being in the scene and seeing nothing change and seeing bands come and go, and all the bands sound alike and slam dancing year after year, it gets old. Let's see where you are Nick Fitt in ten years. If you are still in the scene you will probably be like the older punks you talk about. Instead of bitching about the older punks, spend your time opening the eyes of the 12-14 year old kids and get them into punk. They are the ones that will keep the scene alive the next ten years like you said.

I do agree with Nick Fitt when he said more people need to get involved in the scene. Most punks just take from the scene and bitch about how much it sucks, but they never organize shows, start a band, or do a zine to make the scene better. This is where the apathetic punks say, "why, we are never going to to make a difference" and they are right, we probably never will, but my opinion is why bitch if you are not going to do any thing about what you are bitching about.

The system, society, and government beats us down and lately we don't do shit but take it. I say we hit them back! Stop bitching among ourselves and concentrate on beating the fuck out of our one true common enemy. I believe in living fast and dying young as I assume most of you do, and before I die I'm going to kick society in the balls as hard and as often as I can. Fuck them in the ass like they fuck me in the ass! I don't see this attitude in punk anymore. It had that attitude when it started. Now all the corporate fuckheads have come in and made money off of our scene, and spit it back all watered down and socially acceptable. Fuck that! Punk is about rebellion. Where's the rebellion in our present scene? don't see it. Stop fucking bitching about other punks and our scene; stop forming little cliques; and lets get some unity together; and put the fucking rebellion back in our scene. Without the rebellion punk is dead. Right now it's like a zombie with no soul. If you love punk as much as I do, please help me put the life (rebellion)



back in it. Questions or comments, write me:

Dick Rage/ 2217 w. Lupine/ Phoenix, AZ 85029

G

Dear MRR and Readers,

I have a bone to pick with this "punk" in the military columnist you've got. For starters, I made the mistake of going into the Army right after school. I should have known better being a huge Bad Brains fan through school. Anyway, the story being it is way too fucking long, but the bottom line is that I woke-the-fuck-up, quick.

The beef being my reasoning is simple. It doesn't matter how strong you mind is or how you really feel about it, if your in it - you're still supporting the same fucking shit every other G.I.'s supporting. It doesn't matter how many long distance phone calls you've charged to your unit or office supplies you've cost them, YOU'RE STILL IN IT. Any my advice with your calls, is to quit. Every call to or from a military post is screened. If you've been talking any shit over their phones, there's a good chance it's been recorded and there could be a case being built against you right now. And as you know, you don't have the same constitutional rights in the military so the phrase "fucked up the ass" takes special meaning.

If you have any respect for life (if you're punk) you'll get the fuck out and help others get out while you're at it. I made the mistake of claiming to be a conscientious objector. My paperwork should have been wrapped up in 90 days, but it took a little longer...A YEAR AND A HALF! Fuck. A year and a half of extra shit because I'm this "pussy" who doesn't want to fire a gun or hurt anyone. I would have loved to fuck up a few people in particular for giving me such a hard time, but I had to play the role of a "non-violent Christian boy" to convince them of my claim (non-violent Christian=oxymoron)

And tell me this, how the fuck can you justify nearly 250 billion dollars to fucking offense? ("Nazi's comes to mind") I'm not saying that T.K. does but I doubt he realizes the full deal. This country, like a few others doesn't have a defense budget, it's a fucking capital-offense budget. The only time we do shit for anyone is when there's something in it for them. Example: Somalia has been in ruins for decades - and they (US) don't do shit about it. Then all of a sudden they send in fucking rangers to "guard supplies" for these people in need and to stop the "evil warlord". Well the missing link here is Uranium. And what do we see through the media, front page of USA Today shows a picture of a dead US troop being dragged through the streets. "forget about the rapes and murders we've done, we've gotta get them back" - A sick cry for nationalism. Everybody knows the Kuwait war was about oil control and I think Tim hit it on the nose with the German-Bosnia crisis.

Oh yeah, and over 20 billion dollars goes to their fucking experimental budget alone (statistic from '92). That's enough right there to feed a lot of starving people.

And back to the "how to get out" John Joseph pretty much had the right idea. If you take off for a few weeks, you'll get out with good discharge and it won't take long at all. They'll tell you you're fucked, but it's just a scare tactic. If you split for more than 30 days, then you're kinda fucked - like John. AWOL especially works well if you've been in less than 180 days. (they, by their own rules, have to let you out if you ask within 180 days, but they won't tell you that) You'll pull some extra duty and shit, but nothing like the hell I went through. And I helped many people get out that way.

Anyway, I'm sure T.K. means well and there is a lot of truth to what he's saying, but you can't fucking justify your involvement to me you're in the process of getting out. And if you, T.K., would like any tips or would like to rebut or throw a few questions at me, contact me through MRR. One last thing. John Joseph brought up another good point. Spirituality. What's wrong with it through a good heart? It's organized religion that fucks shit up and the two have to be separated - the are two separate things, whether you believe in it or not. And what happened to him is pretty much going on to me and a few others in my neck of the woods. I guess busting your ass to support yourself isn't punk here. Food, clothes, and a place to crash for your friends ain't any grounds for respect either. Friends of mine for years, and one in particular decided to bite the hand that feeds and rip me off. How many punk points is that worth?

Sorry for the length, but it could have been longer. Thanks, Steve (shit talk central)

h

Dear readers,

This is a response to Daigo Sato's article in MRR #155. The American "educational" system, like Japan's, revolves around conditioning. Our textbooks are full of lies, fluff, and convenieutly avoided facts (I had to read MRR to find out about American-British investment in the Third Reich). American schools, as in any other state, are centered around patriotic indoctrination (pledge of alliegance). Politicians and all their rich buddies, who control the "educational" system, can't afford to produce dissidents so they brainwash the masses into blind patriotism and allegiance to the state.

I hope this letter leads people in the right direction towards intense hatred towards the "educational" system (and the system in general) that everyone should have.

By the way, Daigo, ignorant people are terrified of anything different anywhere you go, not just in Japan. Also, if the Amerikan "educational" system made people use their brains there would be no Amerika. TA-DOW! Erotically yours,

Mike Carlson/ 5004 F-M Rd/ Manlius, NY 13104

i

To the high council of MRR,

This letter is in response to your review of our zine, *Soul Doubt*, in your previous issue. The review, written by Lance Hahn, painted the zine as being "adolescent" vegan propaganda. Normally, I take a negative review in stride; the reviewer has a right to his/her opinion, so be it. But in this particular case, I feel obligated to respond, for several reasons: (a) it described our zine as something it is *not*, and as something I would never want it to become (to use an analogy, it was like accusing a gay person of being a homophobe), (b) it was obvious by the review that Lance did not read the zine, he merely glanced over it, and (c) Steve, one of the other zine head honchos, does not take too well to criticism, and is probably at this moment writing a scathing letter (filled with grand rhetoric and eloquent vocabulary, to be sure) to you and/or Lance, and I feel the need to counterbalance him in a sense (you can get the idea of how our zine works - we make fun of each other and do things completely oblivious to what the other does).

In his review, Lance describes his disgust over the current trend of radical "vegan-edge" activists that's so hip with the kids today. Apparently, he did not read my own "Jason's Piss-Everyone-Off Column" in that very issue, in which I mirror his views. In addition, Lance apparently confuses "Strikeout" as a band, whereas that's the name of Steve's subsection (The band in question is Dragbody from Orlando [cheap plug for our friends]). If Lance had fully read the zine or at least read *some* of the stories (not just glanced over it and browsed through a story or two), he would have discovered that yes, some of the stories were focused on veganism, but others tried to stay *as far away from* said topic as possible.

This is what I feel the true strength of our zine is - balance. For those wacky tofu-chompin' kids interested in veganism/animal rights, Steve covers that 'scene' to the fullest extent in his own "Strikeout" section; the rest of the zine (written by myself, Replay Dave, and several others) is just our own goofy outlook on life, love, and the Simpsons. *Soul Doubt* is not a straight-edge, vegan zine; it is merely an accumulation of thoughts and ideas produced by three individuals. Unfortunately, the review of our zine is just one example of what I'm sure are countless cases where a zine reviewer (reviewee?) does not give a zine a fair reading. I understand that MRR is constantly being bombarded by zines (as the governing power of punk rock, inc., everyone wants to cash in on MRR's mega-size for their own benefit), and that each overworked staffer is given a stackfull of zines (and records) to review every issue, but it is only fair that each reviewer tries his/her best to at least get a good sense of what each zine is all about. A quick glance-over is a denial of each zine writer's own efforts. If a zine sucks, it sucks; but at least read through the suckiness before making a verdict. Sincerely,

Jason D. Holtzman, *Soul Doubt* / PO Box 15153 / Gainesville, FL 32604

P.S. Apparently, Lance also skipped over our interview/write-up of the Queers, in which, discussing seeing a J Church boot after the show, I mention, "Ask me about Lance and I'll tell ya a story." Well, guess what Lance, you don't get to hear the story!

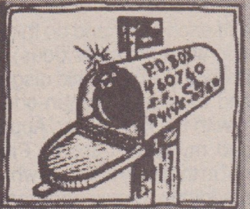
J

Dear MRR,

This letter is a response to the interview with Anti-Flag in issue 155 of MRR. First of all, I sort of had an e-mail argument with one of the members of Anti-Flag a few months ago about elitism in the punk rock scene, especially that having to do with straightedge and veganism.

In his final response, it became apparent to me that most of our disagreements stemmed from a major communication breakdown: it seems that he uses the words "hardline" and "hardcore" interchangeable. I mean, I am aware of the fact that scenes tend to change slightly from place to place, but that is sort of crazy.

I agreed with just about everything he said about elitism and straightedge and veganism and how much it sucks that people try to live each others lives, but I really don't equate that with the word hardcore. Hardcore to me is just a word to describe something that agrees with the punk rock ethics but cannot be easily described with the word "punk"; punk to me describes a very specific type of music and I am glad that bands



that believe in the message of punk rock can be accepted without having to "fit the mold" of that sound.

Anyway, just about all of the straightedge, vegan, hardcore kids I know hate hardline and the elitism that goes with it as much as Justin seems to, so comparing them with hardliners just because they are proud to be vegan and sXe is a crock of shit. At least from what I have seen. Maybe it is different in his world.

Either way, I still think that judging a person merely by the fact that they are hardline is bullshit; I may not accept the beliefs or the practices, but does that mean that they must suck as a human being? Presumptions like that are not at all different from racism, homophobia, or being a jock kid and beating the shit out of kids that look like punks (of course, now all the jocks ask us punk kids to go get drunk with them thanks to Rancid and Green Day. Whoopee).

I am not saying that hardline is right, mind you, I just don't like fucking labels. I mean, hardcore, punk, crust, emo, vegan, straightedge, whatever . . . these should be ADJECTIVES not CLASSIFICATIONS, just like gay, female, or black; some describe music, some describe beliefs and some describe scenes in general. All carry connotations, but that is something that we should try and look past. That is, unless we want to be our own little version of the fucking KKK.

Ok, the interview.

About Anti-Flag and their interviewer's comments about the band they had just seen on the first page of the interview: Hmm . . . For someone that doesn't like elitism you seem to have a pretty cocky attitude, Justin. I mean, who cares if a band is going for that "poppy" sound? Who cares if it is radio-friendly? I have no idea what band you were talking about, but you said that they weren't making money and if that is the case, how do you know that they wouldn't have been out there five years ago?

I mean, if the east coast scene is so DIY, why would a band try and play it if all they were looking for is cash? Has it ever occurred to you that there are kids out there that LIKE "poppy" punk and WANT to play "poppy" music? I always thought that the entire purpose of punk rock was to offer kids a way to play music or express themselves otherwise without having to try and suck capitalist dick.

A lot of kids that are very sincere about punk happen to like the type of music that is constantly being ripped on these days because of fucking traitors like Green Day. I mean, just because Green Day decided that they were going to say fuck you to the scene that had been supporting them for years; just because they decided to tell all of the kids that had bought their shitty-quality records and gone to their shit-hole shows that now people were going to have to pay twenty bucks to see them and eighteen bucks to get a CD doesn't mean that every band that sounds like them is shit. If a band wants to play pop-punk and is still DIY than all power to them in my book; I am sorry that the members of Anti-Flag seem to think they are better than such bands.

Concerning the comments about the differences between the punk scenes on the east and west coast: I guess I can relate; I live in the Midwest and I have gone to enough ten-person basement shows to understand that the scene out here could use some work, but at least there are kids here to work on it. I know very little about the west coast, but it seems to me that if there were a thousand kids involved in the scene where I am from it would turn into a big "who is the punkest" competition and the kids would lose control of the scene. And isn't it sort of cool to get really close to a band and really get to know them before they hit the next town? I think so. And anyway, as long as the band makes enough cash to pay for gas and food until the next show, who cares how many kids are at their shows?

So then, after giving a fucking critique of the scene and what is and isn't cool enough for you, Justin says "we're not really discriminatory about what is and what isn't punk rock like that." I agree with what he says following that, but I don't know. I mean, it is good to have opinions, we all do, but it doesn't seem very consistent.

Ok. The following is my response to the band's comments about straightedge and veganism.

I am straightedge. I even put fucking X's on my hands. Hell, my sXe friends even make fun of that. But that is really important to me. I mean, I do not think I am better than someone that isn't sXe, and I do not X up in order to show them that. As a matter of fact, half of the time I put an X on something, I write "pride not elitism" underneath it. I hate the fucking fact that straightedge kids go around beating the shit out of kids that are not sXe; that is just wrong. But that is not what straightedge is about; that is the product of kids that are too insecure to believe in something that someone else doesn't.

I really don't think that you should say "sometimes we are [straightedge] and sometimes we're not." Straightedge is not an every once-in-a-while thing. It is a belief, and it is a belief that rules out ever being not straightedge. I mean, it doesn't make anyone better than anyone else, but it does make them different. I know it sort of sucks to go to shows and hear a bunch of people talk about how much better they are than everyone else because they are straightedge, but think about how much it sucks for us?

Half the time I go to shows people spill fucking beer on my or I reek of fucking smoke all night. Not to mention the fact that everywhere I fucking walk there are signs telling me how much cooler I would be if I got drunk all of the time. I have not always been straightedge and I know what it is like for some whiny kid to give me shit about my own personal choice, but us sXe kids get the same shit from kids like you. That can get pretty fucking annoying, and we have to deal with it somehow.

So yeah, some kids deal with it by developing an elitist attitude and that really sucks, but most kids don't, and they shouldn't be judged based on observations of a few fucking jocks. And anyway, if there weren't a bunch of fuckers out there telling us how much we suck, the straightedgers that do go asshole wouldn't have to develop defense mechanisms like elitism. Oh well. It is all just NATIONALISM to a lower degree. You are an old-schooler and they are sXe kids; your fucking image is just another FLAG. Kids like you are what brings about all of the separation within the scene. You are doing nothing to fix it; your anti-nationalism front is just a fucking image, and if you don't like that then try doing something CONSTRUCTIVE for the scene instead of tearing it apart.

Going along with what I have been saying: not all vegans are elitists. I mean, I am just a vegetarian so I really am not arguing my own side, but still . . . I have a lot of vegan friends and they are cool with the fact that I still eat dairy (and the fact that some of their friends still eat meat). I am sure that there are a bunch of vegan assholes out there, but once again that says nothing about vegans in general. It is just a case of developing prejudices about large groups of people based on the actions of the few. So once again, what is the difference between that and homophobia or racism?

Looking back on this letter, I feel I have been a bit too harsh on the band. I was considering changing it to sound a little less like an attack, but I think that one of the cool things about the punk scene is it offers a medium to express our thoughts bluntly without having to kiss ass.

I mean, I am not perfect, and I am sure that the guys in Anti-Flag are putting a lot more into the scene than I am (and I am grateful for it, believe me). No one out there has a completely open mind, but I feel it is our duty to continue to remind each to try and keep moving towards that. So this is just a reminder. At times it may seem like a bunch of insults, but I really mean them constructively, and I hope that is how they are taken. Either way, I am sure the guys in Anti-Flag are all really cool and such, I just disagree with a lot of the things they said in their interview.

Oh well. I just want the band to know that despite our difference of opinions, I am still ordering their seven-inch because it sounds worth the risk, and if they ever come through Michigan I will be sure to check them out. Maybe the scene would be a lot cooler if everyone could look at disagreements as disagreements instead of attacks.

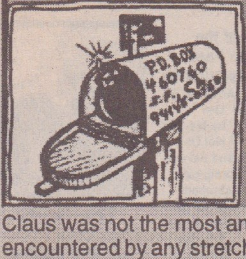
Chris Seaton/ Box 711/ 1200 Academy St/ Kalamazoo, MI 49006

MRR,

I'm writing this letter in response to the Florida scene report in the May '96 issue which was filed by "Claus der Phobic" from the band John Q. Public.

For anyone who's not familiar with the scene report to which I am referring, Mr. der Phobic accomplishes nothing short of slagging every band in Gainesville, including my own band, Hot Water Music. Of course, Claus has no negative comments on his own well-orchestrated masterpiece of-a-punk-rock-band John Q. Public. This does not surprise me, since he and his band could hardly be considered part of the "scene" he comments on in his article. In the six to eight months (correct if rm wrong, Claus, I'm sure you'd love to) that he and his fellow bandmates have resided in Gainesville, I have heard nary a peep from them aside form their free (how DIY) demo tape distributed by one local record store. If Claus maintains that he and his band could not get a show in Gainesville, that's complete bullshit.

I have booked to US tours for my band now, and I have rarely encountered a place as easy to get a show in as Gainesville, especially for local bands. It is actually harder for a band of the stature of Integrity to get a show here than a local band, only because the scene is so supportive of its local music. Concerning Claus' commentary on my band, I believe the passage was, "Hot Water Music really bites the bag, though. Me thinks they want to be Sunny Day Real Estate or something. They are complete fucking dickheads



on top of that," I had not even seen, let alone interacted with this kid until about three weeks, ago, obviously after Claus has sent his article in for submission. Claus was not the most amicable person I have encountered by any stretch. If he doesn't like us, I personally could give two shits. We have had rumors circulated across the country about us saying everything from "they beat their girlfriends," to "they beat up and spit beer all over my poor little friend," to just about anything else you can imagine. Since we have only been around for about a year and a half, and have made relatively minor waves in that time, I see no reason for any to give two shits about us.

What I am getting extremely tired of is people abusing their right to free speech. Some people just don't understand how powerful the spoken or written word can be. I know, I've abused it on stage night after night, heckling people over the microphone and in turn making asses out of the both of us. Claus has most likely never spoken to any of the people he so seriously disagrees with in his scene report, especially concerning whatever made us "fucking dickheads," or whatever made Jessy from Vanbuilderass "not give a shit about some kid's show. " Basically what I'm getting at is this—if you're going to use a medium as powerful and widely respected as MRR, get your shit straight first. I have absolutely no clue what this kid hoped to accomplish by writing this report, but I sure as fuck know what he has accomplished— alienating himself from one of the most supportive scenes in the country.

If John Q. Public had wanted to play with us, assuming that we didn't bite as bad as we do, or any other band in town, all its takes is one fucking question, not a rampage in the MRR scene report slagging people you know nothing about. I know I didn't start playing in a band so I could hold some little kid's hand till he gets his "punk rock" show, but I, as well as everyone else mentioned in his article, have done more than my part helping out as near to everyone that asks me as possible.

It's not always easy getting shit accomplished in a DIY fashion, but that's the rewarding part of it for me and many of my friends that are involved—when you do get something done, it's all you. I don't know if he expected to be handed a show on a silver platter or what, but this kid just told how ever many zillion people that me and my best friends are dicks without even knowing us. That has to be one of the lamest, most bullshit things I've seen in along time. I have not spoken to him yet, but I plan on calling him tomorrow sometime, seeing as how I have the courtesy and respect to discuss my problems with people directly.

As for Claus and his bullshit "punk-rock" self, if you don't like Gainesville, PICK UP YOUR SHIT AND MOVE! Good luck finding someplace better.

Jason Black/ 911 SW 6th Ave #DE/ Gainesville, PL 32601

Dear MRR,

Bev Elliot hasn't got a fucking clue about punk rock. Ever fucking column this moron writes mentions the fucking Stains, who are a bunch of ugly old men who don't have a clue. Other frequently mentioned bands include the UK Subs and The English Dogs. Excuse me, what year is this? 1996 and those bands don't mean shit to me or anyone else apart from the hundreds of dodgy mohawk punks who, although turn out in vast numbers for the many "punk reunion' gigs put on by Charlie Harper, can't be seen at any other punk show any other night of the week, they're a bunch of sad losers. Bev's column only gives the wrong impression; that there is some kind of thriving punk community in London which is absolutely untrue.

MRR readers may also be under the impression that the UK "garage" scene is thriving as well, again, another misconception. Sure, Thee Headcoats monthly even at St. Johns Tavern is always packed out, but what about the shows that happen there every other night of the week, where are these devotees then? People go to see Thee Headcoats to "be seen" not to see the band.

A recent show with the Diaboliks, who are much raved about in MRR was called off due to certain reasons, but the most overriding being that nobody was there to see it anyway. Nobody!

Bands like Toast, The Mondos, Savage Malignant and The Mong are all trying to make an indent in this nonexistent "scene" but are getting nowhere. Bev Elliot, shut the fuck up about the UK Subs, and get a fucking clue. Either write about the proper London punk rock underground or don't say anything at all, you're lulling people into a sense of false security.

Ben Shrinpton

Dear Ben,

Bev doesn't actually do a scene report—it's more like she's a punk columnist from London. If the part of the scene you relate to isn't getting enough coverage, please feel free to gather together a good scene report on it. The reason Bev has that space is because she got off her ass and made it happen rather than complain about what wasn't being done. Go for it... Tim

Dear MRR readers,

I would like everyone to know that if you want to dance at a show, you should do it regardless of everyone else. If they don't like it then they suck! I was at a show watching my friends, the Phoebes, play and I was the only person dancing with the exception of a few guys pogoing. I decided to make things a little less boring and jump into them. This worked well because some other people then jumped in (at least they didn't just stand there). We were at the front of the room near the band, but in front of us was a uniform row of people who looked almost like security guards because they wouldn't budge. Since I was one of the smallest people in the small pit, I was always being thrown into the line of people who were trying desperately not to spill their all important cup of beer. One girl spilled beer on herself and fucking cried. Her fraternity boyfriend tried to coax her. If someone does not want to dance then that's their loss but they should move to the side or something and not get pissed off at the people that do want to dance. Later someone said that they "should jack me in the face." Punk shows are supposed to be a place with no discrimination and arrogance. It should be a place where a whole bunch of people go to have a good time. Some people thought I was going to cause a lot of trouble just because I had on some spikes. There were only a few people who were nice to me (the same ones who were dancing and yelling funny shit just to have a good time and actually know how to have fun.) If you guys are reading this then you rule! To those who are reading this [because the campus paper said that "if you like punk (i.e. Geenday) then you would like MRR"] and thought I was disgusting because I had a shirt that said SLUT on it as a joke, in Tuscaloosa, you can KISS MY ASS!

Sabrina Edgington

Dear fellow true punks (you know who you are):

First of all, I want to apologize for such a cheesy form letter. but I feel the need to tell as many people about this as quickly as possible. Please feel free to make copies of this letter and send em to your friends. or better yet... just print this in your zine.

We have all witnessed the sudden rise in popularity (aka exploitation and commercialism) of our beloved punk rock by the likes of radio, MTV and Rolling Stone. We have also witnessed the mass accumulation of wealth by such indie labels as Epitaph, Lookout!, Fat Wreck and Dischord and have even seen the major labels scramble to cash in on our scene.

If you thought this was bad... wait til you hear about the biggest con going! You will all be hearing about a new, "cool" indie label called Kung Fu Records which is run by Joe and Warren of the Vandals. The truth is that this label is funded by Time Bomb Records which is a subsidiary of BMG, probably the worst of the large record company scum. The guy who owns Time Bomb is a major dude from A&M who also manages the Offspring and Rancid, get the picture. But that's nothing....here's the good part....

The deal goes like this... Time Bomb is afraid that none of the punk bands that are worth anything would want to sign to them because the band knows it would be signing to BMG... so they set up an indie label from which they can grab an artist *at any time!!!* Who would think an indie label run by the Vandals wouldn't be legit. However, this is a scam. Time Bomb can claim any Kung Fu band as their own at any time. Imagine being signed to an indie label only to wake up and find that you are the latest MTV buzz clip because some asshole sold you out to Time Bomb records... What the fuck! How fucked up can this 'business of punk get?????

It is bad enough to sell out punk rock, but this shit is just fucking ridiculous. Stay aware. Stay punk. Stay away from Kung Fu and Time Bomb.

Joe Bruce/ 1249 17th St. Apt. F/ San Francisco, CA 94107

Editor's note:

Joe Escalante of the Vandals denies the association of Kung Fu with Time Bomb, although he admits that the original ads for his label said "manufactured and distributed by Time Bomb". He says that he decided not to go with Time Bomb because they were not putting out punk bands, just 'alternative' bands, a decision seemingly based more on aesthetics than ethics. Though I believe him (he admits that he would let a band go from Kung Fu to Time Bomb because of his friendship with its owner), I refused a Kung Fu ad, just as I've refused Nitro ads, because there is something that makes me very uncomfortable dealing with labels that are run by people who are so at ease with a strata of music biz types that make me ill. Maybe it's on the up and up, maybe not, but I don't want to be close to it in either case. Tim

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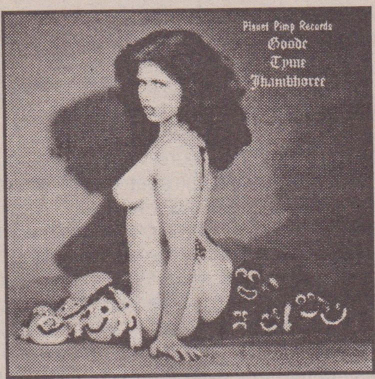

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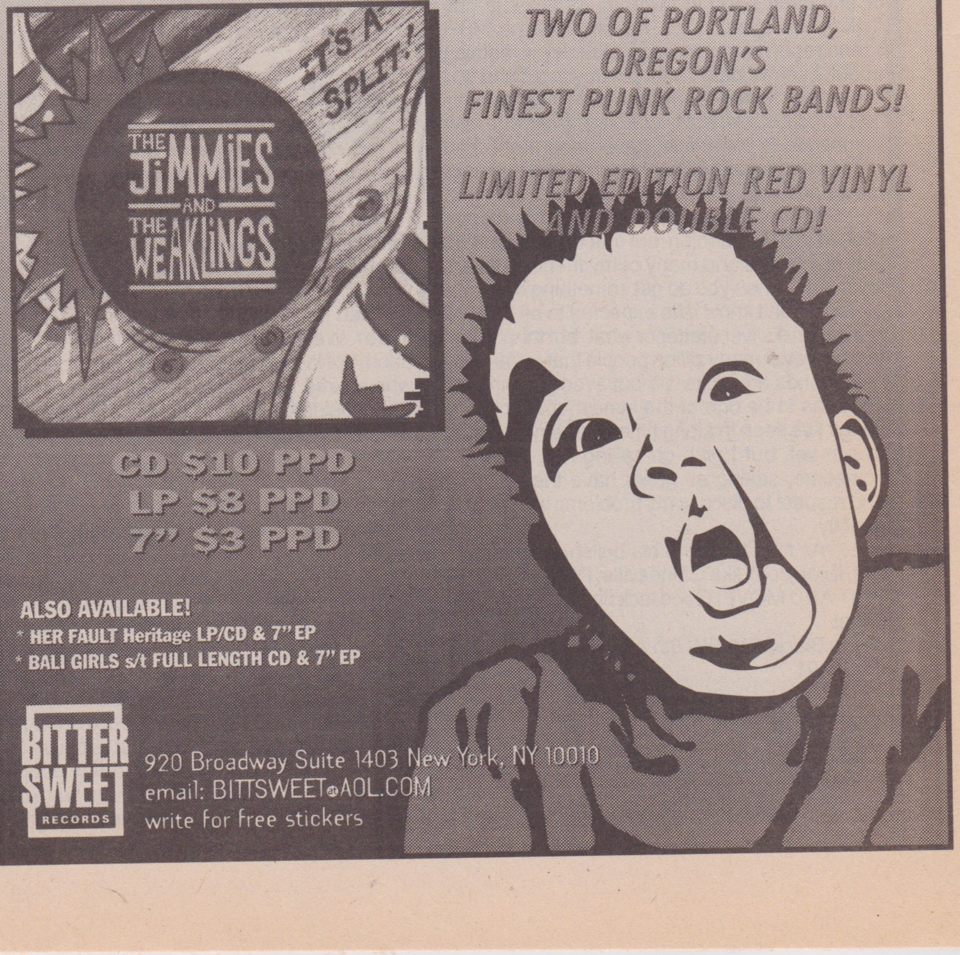
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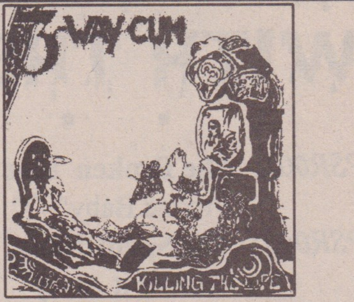

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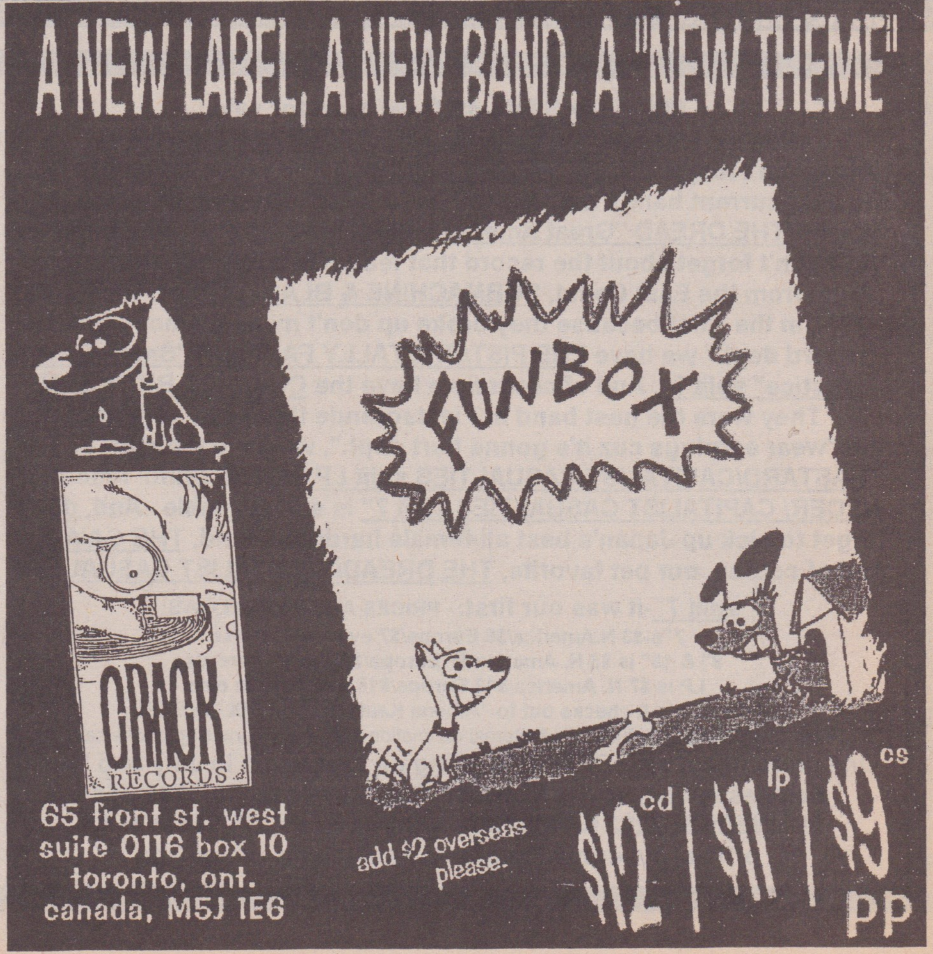
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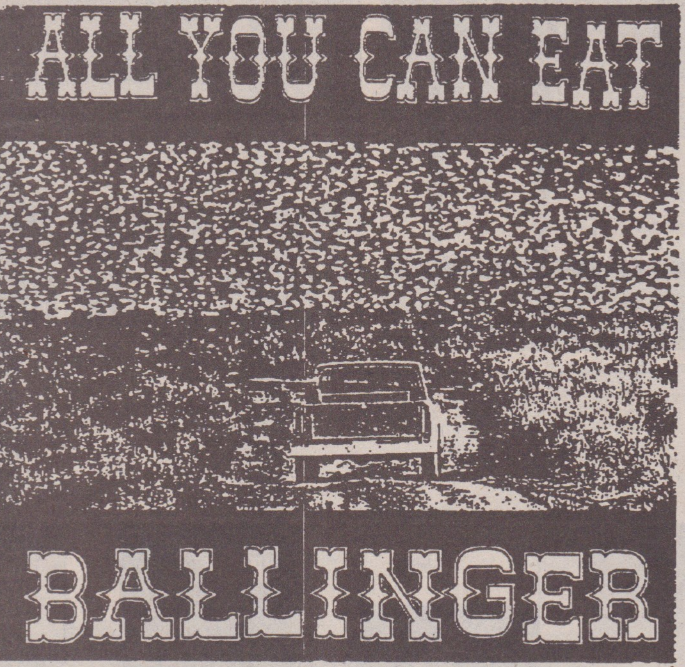
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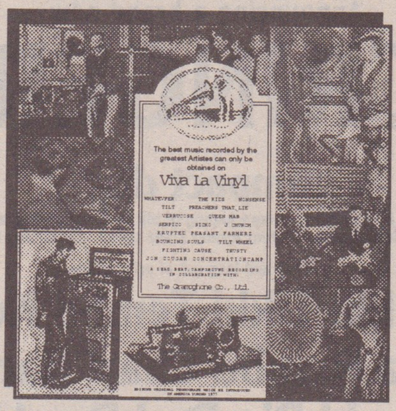
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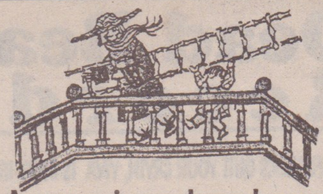

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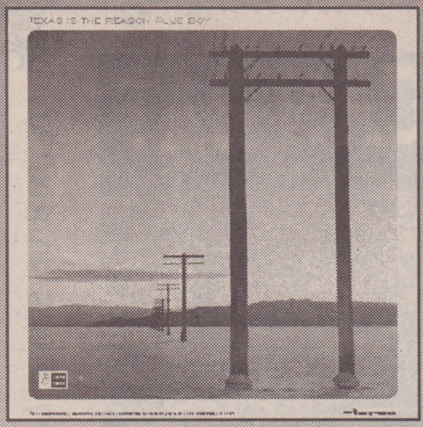

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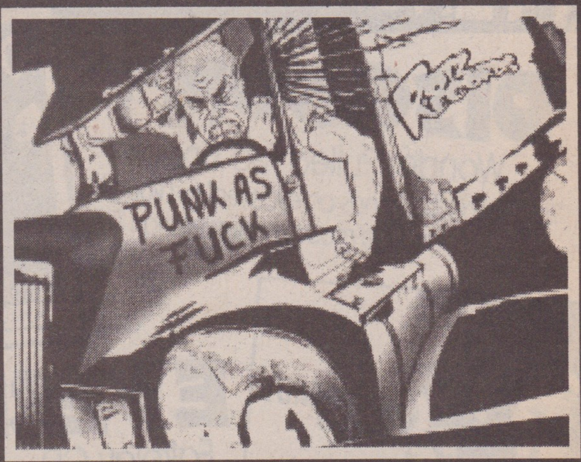

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or

ARE BRAINIAC THE 20/20 OR THE PiL OF THEIR GENERATION?

Actually, this question is too hard. We must have an easier question to start off with. I think the first question should be "does the Brentwoods trademark utilization of non-musical sound effects, et al, automatically imply that they are the Shangri-Las of the scene with which they are identified, and, if so, does this in turn imply the current existence of a full spectrum of modern analogues to the Shangri-Las contemporaries? If so, who are these analogues and whom do they represent?" Actually, this question is too stupid. A better question would be "have you ever looked at the back of the first 20/20 album (1979), and seen the individual pictures of the four band guys sitting on the floor of what appears to be a room that is completely covered in light blue bathroom tiles with their name on the wall in black spray paint *a la* the first Jam album and looked at the top right photo and noticed that if you look at the very right edge of where the 'wall' and the 'floor' join you can see a two-by-four protruding from underneath the 'floor,' and from this discovery infer that the photos are NOT taken in a blue-tiled room somewhere, but in a photography studio, and the blue-tiled background is merely two, i dunno, six-foot-by-six-foot sheets of plywood or something with tiles adhered to 'em, fixed at right angles to each other, which, given proper cropping, projects the illusion that the band is in a (very fashionable) blue-tiled room and not sitting on a set in an L.A. photography studio, and, from this, did you ever wonder if the cropping on the photograph which allowed part of the two-by-four upon which the tiled stuff sat to be seen was merely a graphic design blunder, or, opposingly, a brilliant and subtle commentary on the superficiality and phoniness of the whole New Wave thing? If so, did you ever wonder whether the band was in on the joke or whether the tell-tale cropping was merely a renegade act by a disgruntled graphic designer going *'fuck, man, these guys suck. I shall undermine their integrity by cropping one of these photos in such a fashion as to allow part of the photo set to be seen. I rule the earth!'*?" This is a good question. I asked this question to a small but influential audience composed of various members of the Riverdales, Mr. T Experience and Queers this summer, and they all kind of just looked at me funny, so maybe this is not so good of a question after all, although if you see this record for a couple bucks you should definitely buy it and i will trade my treasured (snort) copy of the second Skafish album for a copy of the second 20/20 LP if you got one lying around (i actually want the "Disgracing The Family Name" 45 by Skafish more than i want the second 20/20 album, but this undermines the aura of modest 20/20 boosterism i am attempting to convey) (one enduringly cool thing about Skafish is that he/they weren't ska. High five! High five!). Perhaps these questions are too advanced to start out with. Perchance a question less esoteric and exclusionary would be "how come i can't find glasses frames that don't SUCK?" I've been scouring the city for glasses frames that don't suck. They all suck. I finally found a pair of frames that i thought didn't suck. They suck. They're sunglasses frames. Sunglasses frames always suck for real glasses. They never fit right. They are not designed with the bottle-bottomed in mind. They're designed with like, fuck, i don't know, girls or crack dealers or something in mind, but i fuck up and get lenses put into sunglasses frames time and time again because i fall for the ol' sunglasses lens ploy. I mean, it's like, you go from optical dept to optical dept and you try on all these regular frames with no lenses in them, and when you look in the mirror it's always like FRAME 1: *I AM A FREAK OF NATURE WHO MUST BE EUTHANIZED!* FRAME 2: *I AM A FREAK OF NATURE WHO MUST BE EUTHANIZED!* FRAME 3: *I AM A FREAK OF NATURE WHO MUST BE EUTHANIZED!* FRAME 4: *I AM A FREAK OF NATURE WHO MUST BE EUTHANIZED!* — then you bolt out of the store in a blind panic, hoping that you can elude the Humane Society workers who are no doubt lurking on the other side of the one-way glasses-trying-onning mirror waiting for genetic flotsam like you to show up that they may be scraped off the top of the gene pool like a layer of bespectacled pond scum. Then you go to a place that has sunglasses frames — which always have the dark sunglasses *lenses* in the frames, you understand — and you start trying them on and looking in the mirror, and then it's like FRAME 1: *Yo. I'm the Fonz.* FRAME 2: *Yo. I'm the Fonz.* FRAME 3: *Yo. I'm the Fonz.* FRAME 4: *Yo. I'm the Fonz. Chevron City, bitch* — and then you get your prescription installed in them and take them home and suddenly realize that the fucking temple parts are too short and the nose part is too narrow and they hurt and they don't fit right and, ha, the frames don't even look particularly cool any more because now there are regular lenses in there instead of sunglasses lenses and now you and everyone else can see your eyes and, fuck, maybe you *shouldn'tve* thrown away Dr. Kevorkian's number at that. But what can ya do? You can't get contacts — they're lame, not to mention traitorous, not to mention that if i got my prescription in contact lenses, they'd probably be so thick i wouldn't be able to get my eyelids down over them. You can't get safety glasses, because the eyeball police won't let you get the right lenses in safety frames ("right" in this case indicates glass, i repeat, GLASS lenses, which must be of the turning-dark-in-the-sunlight variety. Plastic lenses are SHIT. I have no respect for anyone who wears polycarbonate lenses in their glasses. Polycarbonate lenses are for people who don't really need to see anything important and who never do anything that might run them the risk of getting their lenses scratched. Get contacts if you wanna do that shit. You might as well. You're obviously all a bunch of gender-bending glam-rock fucks anyway), only the special "extra-thick" plastic lenses ("extra thick," in my case, is obviously its own punch line) (i actually have polycarbonate lenses in my Rec Specs, but that's okay because the frames are like purple rubber, which is obviously very Punk and Manly — although my continuing inability to [as of 5:40 PM CDT 4.28.96] move past the "Get Acquainted Chevron of Love" stage as regards my white leather Monkees jacket does not seem to buttress my case particularly well). You gotta get your lenses put into sunglasses frames. You have no choice, because *no one has any cool nerd frames* (a la B. Holly, E. Costello, D. Iris, et al) *anymore.* They only have those unspeakable sophista-geek ones where they're like black plastic on the top and metal on the bottom. FUCK THOSE KINDA FRAMES AND ALL THEY STAND FOR! I don't even *know* what they stand for, but i am certain that they are up to no good. Bah. The question of why i can't find glasses frames that don't suck is too easy: Obviously, it is all a part of the ongoing CONSPIRACY to demolish my credibility. The same mysterious forces who orchestrated the kidnapping of my Sacred Mystic Antler Helmet in order to derail my laboriously crafted plans of galactic conquest — i.e., THE ENEMY — are now attempting to foil my schemes by destruction of my meticulously crafted public image (although i just said the words "public image," do not be confused: i have not yet returned to the point of this column or anything. Breathe easily, pilgrim!), sort of like when the CIA tried to invent some kind of Nair-Spore to infest Fidel Castro's boot polish with in the hopes that, should the substance perform up to expectations and cause Fidel's manly beard to fall out, the resultant tonsorial anticlimax would somehow cause the downfall of communism in the western hemisphere. The ENEMY has broken my glasses! The ENEMY has caused this insufferable shortfall of suitable replacement frames! *SHOW YOURSELF, O FIENDISH ADVERSARY, THAT I MAY RUN YOU THROUGH WITH MY MAJESTIC ANTLER HELMET!!!* Bah squared! I shall redouble my efforts to undermine all pre-existing universal power structures, suck-ass glasses frames be hanged (i broke my [old, un-suck-ass] glasses about thirty seconds before my band, Furious Nørb, opened for the Humpers [on a hump day, yet, and *still* i couldn't manage to get humped]. Made nice and brittle by the extra 24 hours of February we had this year, they [my glasses, not the Humpers] slid off my nose, landed on a concrete floor, and split cleanly in half *right at the bridge of the nose.* I italicize this because, up to that exact point in time, i had assumed that the traditional tape-in-the-middle-of-the-glasses thing that is portrayed as a condition exclusive to and inseparable from the nerd-as-a-species was merely an unkind and inaccurate invention of the Hollywood Entertainment Machine. I mean, i have been wearing glasses for something like 25 years. I have been *breaking* my glasses for something like 25 years. In a fucking quarter century of eyeglass destruction, i had never, *never, EVER* broken my fucking glasses right in the middle. I have taped glasses back together. Duct tape. Electrical tape. Masking tape. I have glued glasses back together. Hot glue. Elmer's glue. Krazy Glue [after years of experimentation, i have come to the hard-fought conclusion that Krazy Glue WILL bond any two given surfaces together permanently, as long as one of the two surfaces is human skin. Other than that, it's virtually useless]. I have used stuff for patching sneaker soles, i have used shoelaces, i have used safety pins. I have broken my glasses in practically every manner known to man— but never ONCE have i broken the goddamn things in the middle, until the Humpers gig. I honestly thought the stereotypical nerd w/tape in the center of his glasses was a malicious fiction; i mean, *how the fuck could anyone break their glasses THERE?* To get your glasses to bust in the center, you'd have to put your head face down in a vise in Industrial Arts class, and then have your friend tighten up the vise until your frames snapped in half [probably followed by a great mooshing of your cranium] — *and since when do nerds have friends and hang out in woodshop anyway?* It seemed like lies, man. Hollywood lies. Until i trotted across that stage — lights blazing, youths perspiring — stepped up to the mic with my glasses cleaved neatly in twain, and was thusly forced to replace my traditional opening rock and fucking roll battle cry of *"AH HEARD GREEM BAY LIKES TO PAR-TAY!!!"* with the substantially less rebel-rousing *"uh...does anyone have any tape?"* — thereupon commencing to repair said specs with a strip of standard-issue silver duct tape applied neatly down the center. The mythical nerd is REAL, and i am HE. *Would this have happened if my band was opening for, like, Brainiac that night?* No. Not a chance. Never in a million years. These sorts of things only happen if you're opening for bands like the Humpers — you know, "Rock And Fucking Roll" and all like that. The true nerd's nerdliness manifests itself mainly in non-nerd-friendly situations, and, as far as i'm concerned, this happy little hump day incident should clear up all doubt (of which i can imagine little to begin with) as to my Nerd Status: *Anyone who opens for the Humpers with his or her glasses held together by a piece of tape in the middle, not due to some type of irony perceived in willfully orchestrating a nerd/Rock-And-Fucking-Roll aesthetic juxtaposition, but due simply to the fact that THE FUCKING IDIOT JUST BROKE HIS GLASSES RIGHT DOWN THE FUCKING MIDDLE AND THERE'S NO OTHER WAY TO KEEP THEM TOGETHER is a* ***NERD*** (i don't need to time-date this, it's a universal constant). So, as an adjudicated Nerd, one might very well see fit to ask me *"O adjudicated nerd, you whose nerdliness can never more fall into question, not that, as you said, it was ever particularly questionable to begin with: Is it not true that Nerdliness seems to have fallen into a bit of critical and popular acceptance in these sorry times? And, further, does it not follow logically from this that it may, in fact, now be UN-nerdy to be a nerd? That, in so many words, it's hip to be square? Did Huey Lewis REALLY have all the answers, O four-eyed keeper of the get-acquainted Chevron Of Love and the get-acquainted Chevron Of Love alone???"* First off, *i* will ask the questions around here. But, since you brought it up, the sad fact of the matter is that true nerdliness is NOT currently in vogue, because NO true nerd plays up his nerdliness for "Nerd Points," except in a situation where The Nerd is stuck amidst a group of militant non-nerds (jocks, lunkheads, Marines, etc.) whom he is trying to alienate and/or enrage by exaggerating his nerdliness merely because it offends them. Those who would publicly market themselves *as* nerds are *not* nerds. Losers, maybe. Nerds, never. These people — in their goddamn black plastic on the top and wire on the bottom glasses are *nerd poseurs.* They are non-nerds attempting to reap the bountiful harvest of Easily Confused Poontang roaming loose these days, by capitalizing on the fact that everybody knows that it is both good luck and good karma to bed a nerd — kinda like buying a Tootsie Roll from a man in a fez or something. The Poseur Nerds are, in essence, saying *"fuck me and get all the benefits of Nerd Love, with none of the chocolate mess — as, much like a Spree or an M&M, i am, underneath my thin candy shell of plastic nerdliness, a virile, throbbing Bun Bar of non-nerd stink and swagger! Like my glasses?"* (well, okay...Sprees and M&M's aren't really Bun Bars underneath their thin candy shells, but this is sort of a technicality). A real nerd might *admit* he's a nerd, but they would never (except in the one situation detailed earlier) go out of their way to broadcast this fact to the masses. Case in point: What does it say across the front of my Sacred Mystic Antler Helmet? "N-E-R-D?" Nope. "G-E-E-K." The laws governing nerdliness and geekdom — two conditions with which i am intimately familiar — operate upon different principles. No real nerd would ever wear a helmet emblazoned with the word "NERD," unless some cruel prankster had written it, undetected, upon the poor nerd's Antler Helmet in time-honored "kick me" fashion. Nerd-core is a sham. I rest my case. However, i have decided that i did not like that question so much, because it was too easy, so now i have a harder question, which is better, but is probably not as hard as the Brentwoods question, which might have been stupid, but was still kind of hard: "How many different series of Odd Rods bubblegum stickers were there and where can i purchase reasonably priced sets of them?" Actually, this is not the real question, but it is a question that demands an answer (i already have the complete set of Fabulous Odd Rods from 1973, but i really want the Odder Odd Rods set from 1970 — the one with VW Varmint and stuff. I also want the earlier ones. Want 'em all, really [oh, while i'm up, i'd just like to say that every now and again there's some MRR record reviewer {i can't remember who, and this may be the work of more than one party, so please cut me some slack} who goes out of his or her way to cast aspersions on the hipness quotient of any record that features a monster driving a hot rod on the cover. I realize that my sacred MRR oath prohibits me from lambasting fellow columnists {except for Weasel}, but nobody ever said anything about assaulting MRR *reviewers* — so i am now typing this while standing on my chair, both my middle fingers extended in the general direction of the west coast {which really cuts my wpm down to fuck}, and taking this opportunity to bellow FUCK YOU, REVIEWER, AND ALL YOU STAND FOR!!! OINK!!!OINK!!! OINK!!! SUCK MY DICK YOU PUSSY!!! OINK!!! OINK!!! *(misc. pig noises)* OINK!!! FUCK YOU!!! OINK!!! FUCK YOU!!! {thanks}]). But never mind that, the *real* question came to me immediately after our set at the Humpers merchandise stand, where i perused their array of dry goods. Their one t-shirt design really didn't catch my eye — i thought it was kinda bikery, ya know, for a man of my refined sensibilities (oink). Further, i couldn't help but notice something a bit aesthetically, uh, *askew* about the shirt design. More specifically, the back of the the shirt. Overly bikery was no longer the problem: the glitch was that the back of the shirt featured *A HUGE EPITAPH RECORDS LOGO*. So anyway, this is my final question (i've given up on the "are Brainiac really 20/20 or PiL" thing for now, because, i mean, were PiL ever really any good anyway? And if Brainiac *are* 20/20, wherefore is their "Yellow Pills," and why have i not found their two-by-four yet? See, this question *is* too hard. Better you should occupy your mind finding me my Odd Rods): What's nerdier, a) having to tape your glasses together smack dab in the middle before a show, or b) being a self-described "Rock and Fucking ROLL" band but having a huge EPITAPH — *virtually th' frickin' ANTITHESIS of rock and fuckin' roll!* — logo on the back of all your shirts? And, if b, could this mean that those insidious fucks at Epitaph Records *are attempting to subvert the youth of America by marketing the (mighty) Humpers as the latest permutation of NERD-ROCK???* (hey, man, even look at the cover of their latest album: it looks exactly like the cover of that Tremblers LP from 1980 [the Tremblers were Peter "Herman" Noone's short-lived "new wave" band, who went out of their way to attempt passing themselves off as road-hard populist club rockers] — a photo of a bunch of guys standing in front of an ill-lit club that is supposed to make you say *"Look! A bunch of guys standing in front of an ill-lit club! Rock and Fucking Roll!"* [although the ill-lit club the Humpers are standing in front of actually appears to be a bona fide ill-lit club...the Tremblers are standing in front of, hmm...a set in a photography studio made to look like an ill-lit {actually rather well-lit} club {with a neon sign that says "TWICE NIGHTLY," the album title, in the window. Get it? It's thinly veiled sexual entendre! Whoo! Wacky!}. The photo on the back is even funnier, it's supposed to be the Tremblers playing live at the ill-lit club, and is, of course, the Tremblers pretending to play live at the well-lit photography studio, and there's like empty beer cups and stuff set on the stage so it looks like the audience has been peppering poor Petah with debris throughout the course of the evening's performances and there's like two slutty girls in red dresses up in front, etc...it's really quite ridiculous once you realize that the whole scene is staged, but, boy, if i ever see a two-by-four sticking out from somewhere the whole meaning will change entirely...] [can't understand why the Tremblers didn't catch on: they *did* use the word "wiener" on that record]. And, as you doubtless recall, that Tremblers album, which looks just like the Humpers album [shit, even their names are practically identical!], features a cover of "Green Shirt" by...eek!...ELVIS COSTELLO! *NOW DO YOU UNDERSTAND???*). I dunno, man. You'd think Epitaph would have *some* artistic integrity left. All i know is that when the Humpers start coming on stage wearing matching black shirts, matching black jeans, and matching black Epitaph pocket protectors, i hope someone at Epitaph will float me one of the pocket protectors, 'cause the one i have now is kind of cracked.

HIGH VULTAGE!

Yes! Vulture Rock has come out with some of the best music of their career! The new LP "Super Yobs Volume Two" features the "heavy sounds" of BOVVER WONDERLAND, CRIKEY CREW, THE AUTHORITY, THE TEMPLARS, THE CHOICE, TOUGHSKINS, BAD VULTURES and more.The package is really well done, with great football art by Alteau. Every band on this compilation contributes a good song, with some examples being exceptional. The tracks by CRIKEY CREW, BAD VULTURES, and BOVVER WONDERLAND are real stand outs.

BOVVER WONDERLAND has a first class oi LP out right now on Vulture. This is much harder shit than the BOVVER WONDERLAND flexi reviewed last month. Every song on this fucker is a rocker. John Hilario and Stan Corona share the singing and guitar playing duties, with Lou Guzman on drums. Two of the songs that Stan sings ring out strong and true; "Weekend Kids", and "Remember the Streets". "The streets are honest, they tell no lies... you open your eyes and watch, how it makes men out of the kids." In "Justice for All" John sings: "The justice I hear about does not exist- It's undemocratic, It's totally Fascist- It caters to the rich but not the poor-The system's corruption is forever more- The common man can never win...."

This is an all around great record. You should buy one immediately.

The third jewel in the new Vulture Rock Oi Trilogy is the Vulture Rock sampler EP number two. This record gives you a taste of upcoming releases. Side one contains POBEL + GESOCKS from Germany and SIDEBURNS from Japan, but the real treat is on side two. FULLY LOADED starts things off with a bang with their track "Kaos on the Run" This band has Adrian from the TOUGHSKINS on vocals and Stan from BOVVER WONDERLAND on bass. Very strong! The SYSTEMATICS give a fine performance with their "Vivisection." This Edmonton,Alberta, Canadian band has top flight vocals supplied by Madeleine. Quite punk!. Look for THE SYSTEMATICS debut LP out soon. Last but not least is a fantastic out-take from the TOUGHSKINS LP sessions called "We're the ones you love to hate" Great!

The SIDEBURNS have an EP out on One by One Records from France called "Never Give In". Face "A" has a blistering oi song called "Slip From Power", and face "B" has two good oi numbers from 1993 called "Treason" and "Oppression".

The BUSINESS just keep goin' and goin'. The new Taang EP called "Death II Dance" is solid as always. The first song on side B, "Skaghead" fuckin' rocks like crazy. These 'mature' oi boys still have the edge! Long live the BUSINESS!

The GLORY STOMPERS out of Canada provide a healthy dose of hardcore punk rock on their new LP "Abandoned Youth". Greg and Lorna take turns on vocals, and the lyrics are cutting: "destroy the world a million times just to prove endless power." It's fast, it's punk as fuck. Recorded 8/18/94 in Staten Island, NY.

Hot rats! BOU SOU NEZUMI outta Nagoya, Japan play their fucked up "Fuck Rat Fuck Dummy" primitive garage punk out. It coulda happened this way: if the

Spider Babies had an illegitimate mongoloid child with Teengenerate. Rockin' shit! Find the "Rat Bag" EP on Answer Records (address in reviews section)

The PHANTOM RATS from Japan are comin' at ya with blood curdling speed, doin' a great Leiber/Stoller cover made famous by Elvis Presley, "You're So Square". This Screaming Apple 45 is called "Get Out", the title song being an original rocket-fueled Registrators-type vehicle. Get it!

Third on the wild rodent countdown is the RAT BASTARDS with a breakneck hardcore adventure called "All That Was Left After...". This is high quality, Chicago, rat-punk, thrashing new holes in your mobile home. The singing is the full-on, screaming variety. Blistering drums, bass, gee-tar, power mad this fuck over the top. On Beer City.

If you grafted a third testicle on Scott Drake of the Humpers, you'd sound like The WIMPS from da Netherlands. 'course you'd have to get Shane White to supply said yarbol. Get "The Wimps Fuck Off" EP.

Yo! A pretty good split right here, right now! ANTI-FLAG from Pittsburgh, PA provides solid punk: "The police state only benefits the rich". Wise words for you Keystone State punkers. While on the flip, Brooklyn's GOD SQUAD turn in an excellent performance with "Looking For Tomorrow, Today!"

Ya know Keith and his great Wound Up record label, out of Kansas City, KS, have another fine record out. This one is a split containing the punked out SEX OFFENDERS with Heather H's great singing on the A side, teaming up with the BREAKUPS on the flip side. This strong punk release fleshes out the already illustrious catalog , officially endorsed by the Confederacy of Scum and contains records by Cocknoose and the Queers. Look for the SEX OFFENDERS and BREAKUPS featured on the Kansas City HC compilation as well.

JAKKPOT is a punk rock outfit from Baltimore, Maryland stuck in 1977—and that's good! These blokes formed in 1991 and with Rude A. on vocals, have put out two consistently solid singles on American Punk Records. The "Just One Fix" 7" and "You Ain't Shit" 7" are now going to be complimented by a Junk Records release featuring "3 2 1 Go" and "Burning In '77". These guys have the same rock'n'roll street smarts that ELECTRIC FRANKENSTEIN is strutting about these days. Check it out! (American Punk Records, 802 S Broadway, Baltimore, MD 21231).

The Tulsa, Oklahoma punk underground that produced N.O.T.A. now has BROTHER INFERIOR as their standard bearer. This is strong hardcore with pertinent lyrics equating the Christian Coalition with global oppression. They give you a Frederic Nietzsche quote: "The Christian resolve to find evil and ugly has made the world evil and ugly."

For you hardcore drunk punk types be sure to give a listen to THE UNSEEN with their EP called "Protect and Serve". This has the great songs "Countdown", "Scumbag" and "I Don't Care" that were out last year on Rodent Popsicle Records. In an even rawer form. Write to The Unseen: 270 Central St., Hingham, MA 02043. Try to get "Too Young To Know, Too Reckless To Care". Punk rock!

RED ALERT, those somewhat legendary punks from Fulwell-Sunderland-Tyne&Wear, Great Britian, have a tasty lil' EP available for you. The Combat Rock EP is entitled "Border Guards" and it contains a remake of "Sell Out" done on their No Future Oi 13 EP from 1982. The final song on the record "District Boredom" demonstrates that the lads still have some grit to offer you.

On the live music front we lucky punks in SF went to The Trocadero to see THE WORKIN' STIFFS, THE QUINCY PUNX, and THE SWINGIN' UTTERS play a $2 beer n' cider fest. Not to take anything away from Journeymen punk rockers like the Utters and the Punx, but The Workin' Stiffs stole the show! Dave, Mike, Mundo and Eric have developed into one of the best street punk bands in this city or any other. Catch The Workin' Stiffs live ASAP look for two records in the not so distant future.

In next month's column, I will be exploring the shredding world of straight-edge and powerpop. Let me know what you think! 'Til then...see ya 'round...see ya in hell!!

NetPunk

with Mark Hanford

Do you want to get national and international attention for your band/zine/DIY project? Want people to be able to hear your music even if they don't have access to your records, tapes or CDs? Have a message that you want to tell the world? Then put it on the internet.

I realize that sometimes in this column I come off as a cheerleader for the net. Well, in a way, I am. I see it as being a very useful resource for an individual or small group of people to publish or promote their message, to meet interesting people around the world that you wouldn't otherwise meet, and to find people with common interests.

The internet as a whole, and web publishing in particular, is the small press of the future. You can often put up a web site on the net for free, as it is included in the price of your subscription to an internet service provider. This site can contain music, graphics, video, writing, software, photos, illustrations, etc. that can be accessed by virtually anyone in the world who stumbles across it, or who you give the address to. In addition, this information can be updated daily, so it can be a constantly changing and evolving zine. Learning how to write web pages is easy, and it should only take you a day or two to learn the rudiments.

Of course the internet has its limitations as well. Near real-time communications lend themselves to misunderstandings, outright lies, and false accusations. Of course, it really isn't that much different than what happens in the letters section of any major fanzine, so it is punk as usual, I suppose. Music and video files are usually large and take forever to download from the net, so anyone accessing your songs have to have a bit of patience to hear your music. People also misrepresent themselves online, and you can get swindled. Of course, it is still punk as usual — just flip back to the classified ads in this rag and take your chances there.

In my own case, I have utilized the net to find out about what was happening in cities I planned to visit, and maybe even hook up with some local punks to show me around town. I have also found couches to crash on, places for my band (HAGGIS) to play, and even gained some international distribution for our records by finding kids in other countries to trade with or consign to. I've also been fortunate to get HAGGIS on a couple of compilations thanks to people I have met on the net. And, of course, if it weren't for the internet, you wouldn't be reading this column, and there would be a big blank space on this page.

I also got e-mail from Peter Garmaz (garmaz@iconz.co.nz) in New Zealand in response to my request for personal stories on how the net has helped people in regards to punk. Peter told me that he has met a lot of cool people from around the world, and also has found out about a bunch of bands that otherwise he never would have heard of, since, according to him, the punk scene in NZ is so small.

I guess what I'm getting at is that

the net isn't a panacea for punk rock, but it is just as useful of a tool as is an ad in a fanzine, or sending your records to radio stations, or writing to punks in other cities or countries as pen pals. It lets you network with punkers in other places, and just brings the scene that much closer together.

Okay, now onto this months web sites for you to check out. First off I wanted to mention a couple of sites dedicated to fighting racism and fascism both on and off the net. While some of these organizations seek to ban racist, fascist, or hate speech, these two seem to fight it by exposing the idiocy of it all. I don't agree with banning speech which I don't like or agree with, but I do agree with providing information to show people the stupidity behind certain ideas.

The Antifascist Web is based in the Netherlands, but they have a couple of mirror sites in the USA (a mirror site is a location that carries the same information as the originator, but is on a computer that may be closer (and thereby faster) to the person who is looking for that information). The Antifascist Web's stated goal is to help you "stay informed about the latest Antifascist actions throughout the world, read about [the] history of fascism and the Antifascist struggle. This site is an excellent primer on fascism, and a look at what has been and is being done to counter it. Check it out at http://huizen.dds.nl/~antifasc/ .

Another great site is the Anti Racist Action site put together by ARA Toronto. There are a number of links to other anti racist sites, as well as articles about racism, fascism, and anti-racist rallies. Definitely worth your time to check out. It is at http://www.web.apc.org/~ara/ .

Well, the closing arguments in the suit against the Communications Decency Act happened May 10th, and apparently the presiding judges showed great scepticism about the states case for keeping the CDA in place. I should have more information on their decision by next issue, and I will keep you informed about it. In the meantime, check out The Senator Jim Exon Memorial Webpage to keep you entertained and titillated until we find out what is and isn't legal. A word of warning, don't surf this page in the presence of prudes, republicans, or the Christian right, or you might find yourself in a bit of hot water. Make sure no one is looking over your shoulder, and head to http://www.tcp.com/~prime8/Orbit/Exon/ .

For those of you who are into getting inked, burned, or pierced (and really, who isn't?) the Body Modification E-zine (http://www.io.org/~bme/) is the place to be. The BME covers everything you ever wanted to know about body modification, with information, interviews, book reviews, the history of, and pictures(!) of piercing, tattooing, scars and brands, and ritual body modification. It is a very interesting place to browse, whether you are just curious, or a hardcore practitioner.

A new electronic version of a favorite old zine has finally popped up on the web. Jersey Beat is now available online. Jim Testa has started putting up some of the writing from his zine, as well as samples of reviews, scene gossip, links, back issues, ad rates, and a chance to win a Jersey Beat t-shirt. This is a great start, and can only get better by the time you read this. You'll find the electronic JB at http://home.earthlink.net/~jimjbeat/ .

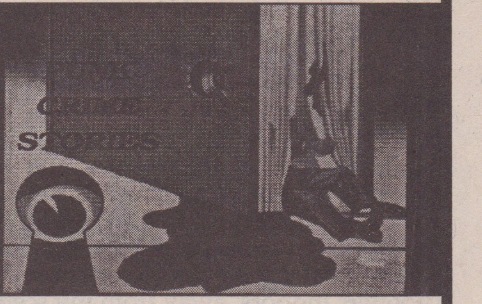
One aspect of the internet I have failed to mention is FTP, or File Transfer Protocol. FTP is basically a way to get files and software from the net, if you log into an FTP directory and know what you're looking for. In addition, most of the newest web browsers will let you visit ftp sites and download files, if you put the correct information in the URL window.

The reason I bring this up is because Burkhard Jaerisch of FLEX magazine has put together an punk discography of thousands of punk releases, and made them available online as a text file. In order to read this file, you will need the pkunzip program to un-archive it, so if you don't know how to do that, find someone who does. Once you have the file, just load it into your word processor and look up your favorite bands. The Flexbook can be found at ftp://mirrors.aol.com/pub/music/lists/flex/flexbook.zip . Just put that information in the location window of your web browser, and choose 'save' when the program asks you. Happy reading.

If you're interested in more music related links, here are a couple more for you to check out. JETT features links and info about Queer Punk music, as well as bands like Tribe 8, Bikini Kill, Third Sex, and more. Check JETT out at http://www.jett.com/jett.html , though I wish the page was a bit more extensive, and updated a bit more often.

For those of you with a slightly different taste in noise, there is the Punk-Ska-Skins Fun and Games Page located at http://www.skidmore.edu/~brunning/punk.html. You'll find a good selection of links related to ska stuff here, a few punk links, and not much else. It's good for the ska related stuff though, so take time to look at it.

Well, that's all I have time for now. Of course, I can be reached via e-mail at hanford@primenet.com, or you can check out web versions of these columns at http://www.primenet.com/~hanford/maximum.html and, of course, real letters and the like are always appreciated at PO Box 752; Boise, ID 83701. See you next month.



The following anonymous tale came in recently. The author promises more.

Hello Sweet Souls,

The meat of the column: one dandy shopping mall had been doing some construction work which at first I thought was earthquake retrofitting but later turned out to be a ridiculous exhaust scheme. This shopping center had been built, either purposely or not, pretty hard to scale up the side of to the roof without using rigging or having human fly capabilities. Anyway, they put up some scaffolding all the way to the roof and I went up there, did my exploring and critiquing of skylight window dressing, scaled the letter "E", found my required number of pigeon skeletons; it was more interesting than most other roofs. I tried to leave the premises but at the bottom of the scaffolding I was suddenly confronted with the prospect of detainment by a security guard who had pulled up in his truck and was driving in my direction but I doubted that he saw me so instead of running I ducked behind a box at the base of the scaffold. He just made a u-turn and left the lot.

I was going to wait for him to return at least once before vacating the shopping zone but the box I had ducked behind turned out to be hiding a passageway to under the building so I scooted in there. It turned out to be a series of rooms being made into a gymnasium. And included lots of construction equipment. Most of it was locked up but one tool chest, which I assumed was for group access tools, was open. The office had some nice hardware to boot. I took inventory and though tempted to take what I could carry away I decide instead to come back on a better night with a earlier start and a more thought out plan.

I asked a couple of my snoopmates if they wanted to partake in the looting but they declined and warned me about using kung fu for evil (like at a shopping mall, or any "normal" place.) And they're right; pop zones are foreign camps and contain too many potential snitches and, also, police protect retail zones a lot better than they do industrial zones.

Also, my associates declined cus they're wusses, not that they'll admit it. When I won't do a crime it's because I'm "afraid," but when they won't do one it's because they're "cautious." When I do a job that's risky it's because I'm "too gung-ho," but if do one it's because they "see the chance and just go for it." Occupational squabbles yes, and based on level of experience but it's also bullshit elitism.

It was a dark and stormy night. Well actually, it was overcast with slight drizzle but that's good cus it keeps nosey do-gooders indoors, away from my scene. I parked my car about a block away from the parking lot and waited for the security dork to do his drive by check. Although it was in an open lot, well lit, I just walked to the scaffolding, no logos; no tattoos or piercings;no pretentious, false badges of negation; I waved no banners decrying other peoples consumerism; the only tools that I brought were gloves and plain clothes.

Creating no small amount of frustration, the slide away box previously covering the cubby hole was missing and an annoyingly firm wall had been constructed there. Retardedly, I got mad and stomped around in a circle a few times, on and off the curb, like a brat not getting his way until I decided to just make the most it before the security truck came around again and just go up the scaffold to the roof (I might add that scaffolds are also are the platform used in executions where criminals are hanged.) Up there, I finally figured out why the scaffolding was placed there; seems they built a ventilation shaft (25 feet) up to the roof. I looked down the deep shaft and saw a faint light that could mean the peace of mind I've been looking for all my life and without hesitation started climbing down it and only halfway down did I grow a little concerned about the flimsiness of the aluminum frames. I would really hate to fall to the bottom and not get out of there until one of the construction workers found me. If he didn't beat me to a further pulp he probably would have kept me around to ridicule (roaches break in, but they don't break out.)

I made it safely down and gladly enough, except for the water at the bottom of the shaft, it was dry in the crawlspace. The wall at the bottom of the shaft was, well, going to have to be broken through, hopefully made easier with some tools I meant to snake. At the inside end of the crawlspace is an eight foot drop and fortunately, that ladder is still there cus up to this point, the biggest predetermined obstacle I faced was carrying my cumbersome loot up that eight foot ledge. And if that what now turns out to be a ventilation shaft was built by a company unrelated to construction crew, the ladder could have easily been missing.

Going down the ladder is the point that that crime "high" started to kick in for me: cycles of fast breathing followed by no breathing; a pleasant stomach tightness but on the verge of becoming gut wrechingly painful; very nervous, very aware, like a cat, a sleek and pampered siamese cat, always playing the hunter, who is now the hunted. I can really hate that high, and sometimes fear it, but it's something that builds character something like arrogant paranoia, a fine character trait. And when accompanied with a loud burglar alarm, it builds the risk of heart failure and takes a couple of years off of your life. If you ever hear seasoned thieves talking about burglar alarms, you'll witness tearjerking, male bonding that goes beyond any of that touchy-feely stuff of Robert Bly's.

I made a quick scan of each tool chest and all of them were locked, even the community one. In the back, the fax and, ooh hoo! a uninstalled burglar alarm! I grab the trophy burglar alarm first, and stage it near my exit. I go back to the community chest and fiddle about with the lock. It's somehow broken and it probably only needed a little fidgeting but I couldn't figure it out and started to panic about losing my main gold vein. I pried up one of the corners and rammed a piece of rebar (or conduit) into the lid to hold it open enough so I could stick my arm in there and just retrieve anything that I grab. Somehow I got a few batteries and chargers out of there, opened up a case still inside of the chest and pulled out a screw gun and even managed to twist and rattle a sawsall out of there.

You have to be aware of how much tension the rebar was putting on the lid and how out-of-my-mind I must have looked, on the verge of crying, sometimes violently trying to get that sawsall out, I couldn't even see what it was I just wanted one last item, and I even stopped paying attention to the time, which is a really bad thing to do. If the rebar slipped an inch it would have chomped down on my arm so hard that, it would not have cut it off but it definitely would have sprung a bloody leak and immobilized my arm. If lucky I might have been able to climb out up the ladder but no way could I have climbed up the ventilation shaft and probably not have been able to break through the vent wall. I know it must seem like I'm carrying on about this, but in hindsight, I was being as stupid as dirt.

Anyway, that was the last tool I was going to spend time taking out of the chest. I staged it at the ladder (which I would have liked to have taken but it would be time consuming tying to my car if not just being a dead give away driving with.) I decided to go around and take what few tools I could find to compensate for what I couldn't get in the locked chest. In the process, along the wall I noticed a plywood sheet with the night sky peering over the top. I undid the nuts holding it closed and realized it was used as a door to the loading dock. This was an quite an improvement over my original exit because I could now load the goods down instead of up therefore saving a lot of time plus the area was dimly lit. Also, outside was a perfectly set dumpster to stage my boxes of goods next to; they would look like so much trash (and, yes, I considered timing the stage versus possible garbage collection.)

I gathered what tools that I could scrounge up, put them in some handy boxes, moved them with an even handier furniture dolly, yanked down one string of site lighting, broke into the electricians' wooden podium and grabbed those tools, and the last thing I took was the fax machine (in case someone called and got no answer I wanted to be out of there or at least finished with everything else.)

Actually the last thing I did while I was there was go to the wall where "Kill Fags" was previously spray painted the first time that I was in there. It had been faintly painted over (I can hear the foreman covering it saying, "the law requires me to, not because I want to,") but I wrote it again, signature size, but included, "Kill them with your good looks."

On exiting I of course put the boxes next to dumpster, got my car, and parked next to the dumpster, with the lights on ("I'm only going through the garbage," right?) and collected my booty. Though I toyed with the idea of driving by the security truck just to mock his sloth, I figured my car's too easy to remember so I didn't push it. Like after all other scenes that I get heavy at, I drove to my place of legitimate employment and hid my booty on the shelves with all the normal crap and gave it time to cool off. I showed it to my snoopmasters (no, they don't work with me) for proof, they just went on about me being crazy for doing a mall and, "Oh, can I have this?" "No."

This was not a big haul but three things make it interesting:1. I had to deal with various changes and usually I'll just cancel a job over even one change. 2. I did a pop zone. 3. I later found out that the contractor on the site had once screwed over my dad on short call (in my dad's union, if you do a short call, a job two weeks or less, you can keep your position on the waiting list for long term work) by telling him it was long term but giving him only two and a half weeks work during a particularly bad period. So, I didn't even come close to robbing them as much as they robbed my dad.

And if I had gotten caught, well, let's just say I like police. I can't always bamboozle them into seeing things my way but I don't blame them; they're sneaky but I'm usually sneakier. If there's someone to blame it's the tax paying, rights demanding, righteously weak, carnival geeks who want revolution but won't shoot cops in the face. I don't call them "cops," it's "officer," or "sir." I don't like or abuse power structures, but I do understand them.

Compliments of Your friendly Neighborhood Spiderman.

Please send us your true crime story about an encounter you've had with the law--win, lose or draw. All stories can remain anonymous. Address to 'True Crime' c/o MRR.

aded At Ten
Sarah Zimmerman

In order to be at my new job on time, I have to leave my house at 6:00 am. While it's hard to leave the comforts of my large, warm bed that early, I've become fascinated with the people who share the streets with me at that ungodly hour.

Each morning I meet LaMarr Washington, an elderly black gentleman, at the bus stop. He is still sharp, full of stories and wisdom to offer me each morning. We met when he gave me his own bus transfer. It was perfect timing because I had scraped all my change together for the fare, and my pockets were leadened with coins. He said that he has done a good dead a day for fifty years and he attributes his longevity to it. In fact, he has survived a poor childhood in Texas, the WW2 black ranks, and a brain aneurysm in 1981. And he can remember dates and places like no one's business.

I've started leaving my house a few minutes early each morning just to get a few more minutes of storytime in with him before the bus comes. Despite our different backgrounds, we see the world through similar eyes. We've come to the conclusion that our chance meetings are, in his words, a product of the "cosmic alignments". He gives me the mental reinforcement that I need before entering the corporate backdrop that's currently paying my rent. I don't know what I give him; maybe someone to eagerly listen to his stories each and every day.

It's inspiring and hopeful to hear someone of a different age group and race espousing radical views and insights that are based in fact and experience. I've never liked over-educated armchair leftists, simply because of their lack of real life knowledge to base their theories upon.

I'm sure we make an odd pair; him with his many rings, suit coat and trench coat, dapper hat and a cane for every day of the week, and me in a role I've created for my job- the Audrey Hepburn in the workplace type thing. (Who could fire Audrey Hepburn?) But, sitting on those plastic bus stop chairs, waving and saying "Good morning!" to the other working class folk as they embark to their underpaying, yet over draining jobs, I feel a sense of community. It's an expanded community- we all fall under the umbrella of wage slaves.

As I survey the block, I notice that not many of them wear suits, fewer carry the Wall Street Journal/ NY Times or a paper at all! We are the working subclass; the ones who prepare the workplace for the work to be done. We are the janitors, the maids, data processors, secretaries, civil servants, etc... We aren't the high powered doctor, lawyer types- they don't get up this early unless their job security is at risk! We don't have the luxury of job security, nor health care packages, nor retirement programs, nor stock options. We just keep the gears oiled, so the machine can run properly.

LaMarr has become my touchstone. I've found that I really need his morning sermons. Working in a corporate environment creates a cagey feeling against the in-house propaganda. They want you to believe that whatever junk they are trying to push on the public is life-affirming and simply working for them is the job of a lifetime. It's like attending a daily adult pep rally. As a radical wage-slave, I have very little concern for company pride- just give me my fucking check, please! It's like a slave speaking in glowing terms about the plantation owner. Give me a break! I'm here to sell my labor on the market place for the best wage and benefit package I can weasel out of a perspective employer. Welcome to the capitalist system.

Each morning, I listen to this elder man give me guidance for my day. He opens my eyes before I'm really fully awake. In fact, I leave you with today's advice from the lips of wise old LaMarr; "Sarah, if you're cared for by your family, loved by your friends, and feared by your enemies, then consider yourself blessed." Who could argue with that?!

STARTLING DISCLOSURES
Personal Magnetism
Hypnotism, Will Power, Nerve Force--Call It What You Will
DR. DANTE

In my many various toutings of the supreme virtues of the vintage works of guitar noisemeister Link "I can blast the eardrums out of any of those art punk or industrial heavy metal dance rock rootypoots" Wray recordings, I may have been slightly remiss in not giving adequate caveat as to the rather less rocking later portion of his career (although who knows, the album that he has in the can might take it "to the EXTREME" as the Ice-man would say). I even recall mentioning that a 2 CD set was available which had oodles of Wray's goods necessary for a happy and hearty life.

WELL! It has come to my attention that there is a 2 CD set on Polydor called "Link Wray, Guitar Preacher, the Polydor years" and all I can say is DANGER Will Robinson (incidentally, does anyone know if there's any truth to the rumor that a "Lost In Space" movie is in the works with Dr. Smith portrayed by Richard Simmons? Please advise), STAY AWAY FROM THIS THING. These rather "laid back" (yipes) recordings are not the thing from which to form your opinion of Link Wray (one of the most important steps in a young man or woman's life, incidentally), besides which Link's Polydor LPs from which these numbers come are strictly 50 cent bin items.

The correct 2 CD set is Link Wray's "Mr. Guitar" on Norton, which has the prime ooga-booga he recorded for Swan records; also recommended are Norton's 3 LPs of Link Wray rarities, but you have been warned about the "Guitar Preacher" thing (if the whole electric guitar/ preacher image grabs you, then you out to be looking for the Rev. Louis Overstreet album that's been reissued on CD with an LP issue that's still probably findable; Bo Diddley rip offs through a crappy amp worthy of early Velvet Underground while a sanctified church parish undergoes the quickening [Ramirez]; once again, you have been advised).

Please keep in mind, however, that Link Wray's songs are right at the top of the overcovered list (along with the Sonics') and a special dispensation is required for your band to cover a Link Wray number (in other words, you'd better do some serious rearrangement of the thing, in which case you might as well call it an original) or be Guitar Wolf (and therefore carry in your atomic structure the ability to cover anything and make it your own, even "Kick Out the Jams" and "Rumble" [although let's face it, the screams on "Genocide" make it absolutely top Link Wray's original]); interesting side note (that I've wanted to mention for ages) is that Seiji of Guitar Wolf has a photo of 70's as well as early 60's Link Wray (as well as a Joan Jett album and an "Indians Discovered America" bumper sticker) adorning the glass case in which he keeps his Johnny Thunders's Heartbreakers era leather jacket (black with white lapels) which he claims actually is the late Mr. Thunders' jacket (even if it is, I really have my doubts that the smashed up Porsche in his bedroom was the one James Dean ate it ["ate it" meaning dying, not "ate it" as in "ate Johnny Thunder's leather jacket) in order to hold in the jacket's energy (hey, whatever it is takes to make and keep Guitar Wolf the way they are, I'm for it!).

Having taken care of that consumer alert (with minor digression), I'll deal with a couple of odd items have turned up in the mailbox. The Flaming Stars "Downhill Without Brakes" EP (Vinyl Japan) is...is...well, it's Pop music with a taste of Brit Beat (although the mastermind here has un nom Francaise; I mention this just so I don't get some wise-ass trying to bust my balls over "You said 'taste of Brit Beat,' but the guy's French" - I'm just trying to provide a thumbnail description, O.K.?). Reminiscent of something that Joe Meek would produce (although, needless to say, the production is not as whacked out cuckoo as Joe Meek but what is?). Maybe I'm just in the right frame of mind (having just listened to Tim Y.'s copy of the Hedgehoppers Anonymous hit, "It's Good News Week"), but there's nothing wrong with this.

On the other hand, The Oddballs Band "The Punks Are Comin' Down Upon the Blues" 10" suffers from some serious schizoid tendencies. There are a couple of slightly Billy Childish type rockers, some less compelling up beat numbers, some rather stiffly (not Stiffly) done ersatz Blues and some sort of...Skiffle numbers. If this sounds intriguing to you, it's available from Revolution Inside, c/o Le Sabot Breite Str. 76, 53111 Bonn, Germany.

I'll be back next month to solve one of the mysteries of the universe.

STRANGE DAZE
COUNTDOWN TO THE MILLENNIUM
John J. Kohut

Sleep Tight

Scientists using a newly outfitted Air Force telescope in Hawaii have detected about 1,700 objects more than a half-mile across or larger that they believe could be on orbits to cross the path of the Earth. "It's not necessary to set up an alarm, but you must recognize we are adding up a sizable list of these objects that should have our attention," said Eleanor Helin, the telescope's principal investigator at NASA's Jet Propulsion lab in Pasadena, California. She noted that the initial results of the search "suggest that we could face a surprise encounter with a large, unseen object."

Six year-old Mikey Sproul, from Lutz, Florida, is in the news again. The boy, who first garnered national coverage by taking the family car on a joyride at age three - his only comment on being apprehended was "I go zoom!" - and who a month later set fire to curtains in his home, destroying the house, - and making the comment "My house burn down!" - has now three years later set fire to the house again. "This is an extremely active child," said Elaine Fulton-Jones of the Florida Health and Rehabilitative Services Dept., which has been supervising Mikey.

A Pennsylvania judge has ordered a man to serve 30 days in jail for harassing his former wife. According to prosecutors, the man, who lives only a few houses away from his former wife, has for nine years oinked like a pig whenever she walked in front of his home. In addition to the oinking, he also made elephant noises and played "Old MacDonald Had A Farm."

According to a Bangladesh newspaper, muggers in that country gathered for their first conference on their profession. The more than 100 delegates to the meeting awarded the title "Master Hijacker" on their leader, Mohammad Rippon, for a record 21 muggings in two hours. The attendees also decided to double their operations at busy traffic intersections in Dhaka to 120 muggings a day in order to meet "social and family demands."

Last year 900 of the 3,500 pay phones on Borneo Island were stolen, apparently by fishermen who use them to fish. They cut off the handsets, connect them to high-powered batteries and then lower them into the water. The high-pitched sound produced by the electric current running through the microphones attracts fish into their nets.

Troubled Teens

Police in Fort Myers, Florida, arrested a group of teenagers in the murder of high school band director Mark Schwebes in May. Hours after foiling the group's attempted arson attack on the school, Scwebes was killed by a shotgun blast to his face at his front door. The group, a self-described teen militia who call themselves the Lords of Chaos, were apparently involved in a three-week crime spree involving arson, armed robbery and the murder. Police said that the Lords had planned "the ultimate night of chaos" for their Grad Night party at Walt Disney World, where they planned to mug Disney characters, don their costumes and proceed to shoot black tourists.

Three teenage boys in San Luis Obispo, California, have been accused of drugging, raping, torturing and murdering a 15-year-old girl in a satanic ritual. Prosecutors said that the three hoped their sacrifice of a virgin would earn them "a ticket to hell." They apparently also hoped that the murder would enhance their musical ability to worship Satan - they had formed a satanic rock band.

The Make-as-Wish Foundation - dedicated to fulfilling the wishes of terminally ill children, has come under fire from the Humane Society with its decision to fulfill a teenager's dream of shooting a Kodiak bear in Alaska. It contacted Safari Club International which in turn collected donations for the boy's airline tickets, a Weatherby rifle, binoculars and other hunting equipment and the services of a taxidermist. In the face of protests from animal rights groups, the foundation and the boy went ahead with the hunt.

Those Iranian Moderates

Militant Muslims in Teheran attacked women riding bicycles at the only complex in the city where women and men can both pedal bikes. The attackers, members of the state-run volunteer militia, attacked the sports complex's director and staff and trashed the place. Islamic scholars in Qom said that for women to bicycle in public is "indecent" and "provocative." Women bicyclists conform to religious law, wearing both head scarves and loose smocks when they ride.

The World Meteorological Organization announced that 1995 was a year of record heat and a record ozone hole and conceded that weather might be a part of the pattern of global warming.

Russia continues to build a secret mammoth underground military complex in the Ural Mountains. Begun back during the Brezhnev era, the construction of the base, which is served by a highway, a railroad and thousands of workers, is continuing to be observed by U.S. spy satellites. Analysts speculate that the complex could be anything from an underground nuclear command post to a secret weapons plant.

In Texas two inmates in the Wise County Jail's work program drove off with the sheriff's 1995 Jeep Grand Cherokee while washing patrol cars. "They were moving the car and they just took off with it," said the chief deputy in the sheriff's office. "It's just sort of something that's indigenous to the job." Said the sheriff, "We were allowing them to go around the building, which is out of sight. I didn't think that was a good idea, but I paid the price for letting that thought linger."

Colombian drug dealers tapped into the mobile telephone line used by Brig. Gen. Ismael Trujillo Polanco, head of the judicial police, last August and have used it to coordinate drug shipments to traffickers in 25 other countries, running up a bill of $200,000.

Despite their denunciations of the federal government as a "corporate prostitute," Freeman Ralph Clark and his ranch partners - the site of the current Freeman standoff with federal law enforcement officers in Montana - received $676,082 in checks from the federal government during the last decade in payments from farm subsidy programs designed to cushion farming setbacks such as droughts and low prices for products.

Terminally ill Timothy Leary has decided to drop out of the cryonics movement, declining to have his head frozen at his death. "They have no sense of humor," he said of cryonics advocates. "I was worried I would wake up in 50 years surrounded by people with clipboards."

A 26-year-old Virginia man will stand trial accused of raping or molesting 13 teenage girls, aged 13 to 16, under the guise of initiating them into a "vampire club" of teens involved in a role-playing game, "Vampire: The Masquerade." He told his victims that he "needed their energy" for the game which he supposedly got by attacking them. Police report that on his arrest the man claimed to be leading a 30-member teen vampire "family." New female members had to submit to sexual contact while male members were marked by biting hard enough to bruise.

A Rutgers mathematician, with a reputation as a perfectionist, apparently entered a downward spiral of depression, paranoia and health problems after discovering that he made a minor mistake in a math textbook. Despite assurances from his editor and colleagues that the error wasn't that important, it apparently became an obsession for the 67-year-old. Police believe that it may have driven him to kill his 61-year-old wife whose body was discovered in their home, her skull smashed with a claw hammer 30 times. The suspect was an expert in theoretical and applied mathematics, specializing in nonlinear functional analysis and numerical functional analysis.

Reports of the "Goatsucker" - a batlike creature believed responsible for attacking livestock and sucking the animals dry of blood - have now appeared in Mexico. On the heels of the media blitz in Puerto Rico late last year and early this year, reports of Goatsucker attacks spread across the entire country of Mexico in early May with the *Mexico City Times* declaring on its front page: "Goat-Sucker Fever Sweeps the Nation." Besides the slaughter of goats, lambs and roosters, Mexico is now filled with supposed attacks on humans and many supposed sightings of the animal. A government task force issued a quick report, further complicating the scenario by suggesting that while it could find no evidence for the beast, ordinary animals "have been driven mad by the devastating effects of poisonous gases and toxic wastes on nature. Perhaps what is happening now with the goat-sucker is nature's way of making us pay for the constant damage we have inflicted on the environment."

Among the stranger reports was that of a 25-year-old nurse who claimed that her arm was severed by a giant bird that swooped into her house

Kohut's latest book, written with Roland Sweet, is Dumb, Dumber, Dumbest, published by Penguin USA and available in bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.

JASON USELESS

When I Am Dictator...

Shes my soft-touch typewriter
And I'm the Great Dictator...
Two little Hitlers will fight it out until
One little Hitler does the other ones will
-Elvis Costello, 1979

Before I get into the demanding, rigorous theorizing that you all love me for, I'm going to allow you a rare personal glimpse at the human face of Jason Useless. Sometime soon (probably in July), I'm going to be a father. At first, Marianne (the mother) and I were planning to give the baby up for adoption, and even narrowed it down to a particular set of adoptive parents. The problem was, even though this couple was easily the most promising of the dozen we had investigated, they were still... I dont know... underwhelming. There's a difference between nice people and people you hand your child to forever. We looked around at other sets of parents and decided, what the hell, we're just as capable as the next pair of genitals. So before the summer is over, I will be a father. Just thought I'd tell you.

Enough bourgeouis sentimentality! Proceed with the ruthless liquidation of our class enemies!

—When a nation has gone through a period of collective insanity, the most egregious symbols of that insanity are turned into memorials, so that the people will never forget the horrors that took place. The preservation of Nazi death camps in Europe is one example, as is the nuked-out dome in Hiroshima. Well, when America is in the hands of my regime, we too will have these memorials, to remember what has happened and to ensure that we remain vigilant against its return. Yes, all schools of business and law will be permanently closed and turned into Memorials to Capitalism's Victims. Here, future generations will marvel at the inconceivable cruelty of our bygone age, when well-fed economists dictated austerity programs that almost literally took food from the mouths of third world children, and the hateful, murderous doctrine of downsizing was taught without a thought as to its moral implications. Hopefully, our descendants will understand the nature of our callousness even as they condemn us for it. (And hey, at least law schools and business schools will be closed, ending the production of their human pollution.)

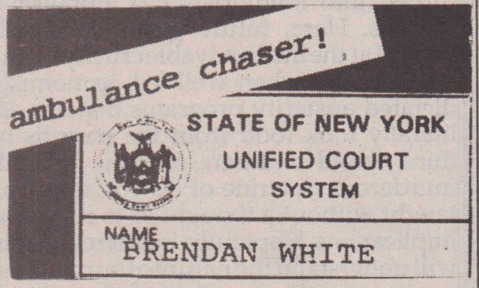
—An important aspect of the Cultural Jihad will concern itself with song titles. No set list or recording will be allowed to list a song entitled "Intro," "Outro," or "Jam." If you can't come up with a simple title for the song, you have not reached the minimum level of creativity required to foist your cretinous noodlings on the citizenry. Another no-no: calling the new song that your bass player Ernie just wrote "Ernie's Song" or something like that. In fact, any song with "song" in the title must be granted a Suspended Creativity Permit. In most cases of violation of this statute, the offending songs will simply be retitled with officially approved titles: "I Like To Eat Poop," "The World Would Be Better If I Had Never Picked Up A

"Guitar," "Stairway to Heaven," etc.

—One evening last October, I unwittingly made an illegal left turn. The Man's Pig Army was on the case and pulled me over, resulting in a $75 ticket. At the time, I was shelving books at the public library for $4.65 an hour, which means that the fine was, essentially, 16 hours of work. Well, I didnt pay it, and missed my court date, leading to a warrant for my arrest and all that hoo-hah. It got me to thinking. If I had been, say, a corporate lawyer or a football star, that ticket would have been nothing. People like that spend $75 on a pair of socks. So, then, what does "equal justice under the law" mean? Jack crap, that's what. When I am dictator, fines will be on a sliding scale. There's no reason the proverbial Guy Or Gal Flipping Burgers should have to "do more time" (by working longer to earn the money to pay the ticket) than Joe Layoff the Corporate Consultant

.—And finally, in a corollary to my earlier policy of net worth t-shirts (MRR #155), millionaires will not be allowed to wear mohawks.

That's it for now. Hello to everybody I met on the Volatiles tour. As always, I'm at PO Box 63452, St. Louis, MO 63163, but lately, Ive been thinking about moving out of the PO Box and getting a bigger place now that there's a baby on the way.



I want to talk about the great evil this month. While it is clear that MRR readers are a diverse lot, with no shortage of disagreement on virtually any subject, it's a fairly safe bet that most of you are of one opinion on this subject. You guessed it: corporations! They are the mortal enemy of the punk rock ethos of DIY and principle over profit. Furthermore, as a whole, they are a monument to greed, corruption, conformity, environmental wreckage, and (worst of all) the co-option of the punk and hardcore scenes.

Historically (at least through most of this century), the great ambition of those in mainstream society has been to get a job with a major corporation, in the name of "security." As most of you are aware, this has become a bad joke, as middle managers by the truckload are receiving their pinkslips, victims of the dreaded euphemism known as "downsizing." I've heard quite a few nasty putdowns of these "company men" who were all too willing to sell their souls to big business for a steady paycheck, but I certainly wouldn't want to be in my mid fifties, with the rug pulled out from under me, and facing the dim prospect of seeking a job for the first time in decades.

Capitalist wisdom states that the more efficiently run business is the more profitable business and furthermore, that widescale layoffs promote efficiency. To this end, there has been a rash of corporate mergers and takeovers, which produce the twin results of less choice (in some cases, borderline monopolies) and fewer jobs. While there may indeed be some validity to this type of thinking, it has reached such absurd heights that the stock market now regularly drops upon the news that businesses are increasing hiring!

Of course, the justification given for this paradoxical economic logic is that profits will increase for shareholders, as if no further response could conceivably be required. The importance of this goal is rarely questioned. After all, it is the foundation upon which the United States economy is based.

While this alone may seem like reason enough (and there are plenty of others) to eliminate the corporate form altogether, I'm now going to do an about-face, and talk about the positive side of corporations. This may strike you as a case of sleeping with the enemy, but, at the very least, it can't hurt to know what makes the enemy tick.

A corporation is a type of business organization that is chiefly characterized by centralized management, transferability of interest, continuity of existence, limitation of liability, and extensive government regulation. I'll explain these one at a time.

Although a corporation is technically "owned" by the stockholders who invest their money in it, decisionmaking power is given to the Board of Directors (for major corporate decisions) and the Officers (for everyday business). The active role of the vast majority of stockholders is limited to voting at the annual meeting. Only the stockholders with the most shares are actively involved in running a corporation. The rest usually sit back and trust the officers to make money for them.

Shares (and thus ownership) may be sold at any time. Although shares are generally "issued" by a corporation at a set price, over time prices tend to fluctuate, based on a wide number of factors. For this reason, investing in stocks effectively becomes a form of legalized gambling. Obviously, the goal of most investors is to sell their shares at a higher price than what they paid for them. In the case of large corporations, investors frequently don't even consider these stocks to represent ownership, and just look to make a quick profit. Consequently, shares are traded widely and often. In the case of small ("close") corporations, there is a closer connection between the shareholder and the business itself (for example, a family run store). Therefore, the shares are rarely sold.

Since the "owner" of the corporation does not directly control the actual business of the corporation, a sale of shares or the death of a shareholder has no impact on the business. As long as someone comes along to buy shares, the business can go on forever. By contrast, a "partnership" (another type of business organization) will cease to exist if one of the partners dies or pulls out.

The strongest appeal of a corporation lies in the "limited liability" feature. Generally speaking, individuals and businesses are completely liable for any debts or losses they might incur. For example, if two friends open a store and it goes out of business, each of them may have to pay every penny they have in order to satisfy the business's debts such as back rent or money owed to suppliers. In the case of a corporation, the stockholders are only liable for the amount they invested. After that, they are in the clear. Obviously, this represents a strong incentive to "go corporate," since few people want to take the risk of losing everything they own when opening a business. On the other hand, limited liability may have the effect of preventing creditors from collecting legitimate debts. However, in allowing this feature, the government has made an apparent policy decision that it is more important to encourage investment in businesses than to protect creditors.

The downside of corporations is that they are subject to massive government regulation at both the state and federal levels. Every corporation must file a certificate of incorporation in the state where it wants to be incorporated. There are countless rules with regard to voting rights, board of directors' meetings, sales of shares, and many other aspects of corporate existence. Predictably, the larger the corporation, and the wider its scope, the more regulations it is subject to. Probably the most important form of regulation is corporate taxation. Unlike other forms of business, where profits are simply included in the owners' personal income, corporations themselves must pay tax first, before paying out profits to the shareholders. The shareholders must then pay tax on this income; the effect of this is a form of "double taxation."

Why am I telling you this? I don't

own stock in any corporation, and I would venture that few of you do either. Additionally, I doubt that anything in the previous few paragraphs has convinced anyone that they should get involved in the world of corporate governance and finance (that certainly wasn't my intention). In addition, many features of corporations are indeed frightening. Not only are they designed as a purely profit driven mechanism, but they exercise an enormous amount of control over our everyday lives. Lastly, they are closely tied to the government.

On the other hand, think about all those record companies, record stores, publications, and other independent "businesses" that arise out of the do-it-yourself world of punk rock. It is inevitable that some people head down this path with the goal of making themselves more marketable to large mainstream record labels, magazines, or whatnot, and it is even more likely that many people will lose interest after a while and move on to something else. After all, the amount of dedication and self sacrifice necessary to sustain such an endeavor over an extended period is tremendous, and there is little in the way of security.

For some, however, this can become a full time "living." I'm not just talking about music-related activities, but any independently owned and operated business. Those of you who are already involved in something like this are well aware of the difficulties that come with the territory. Others may be at a point where they are starting to wonder about the next step. Running a business is difficult to begin with. It becomes exceedingly more so when you try balance practical concerns with whatever set of punk rock ethics you may subscribe to. After all, most small businesses fail, and they generally exist just to make a profit.

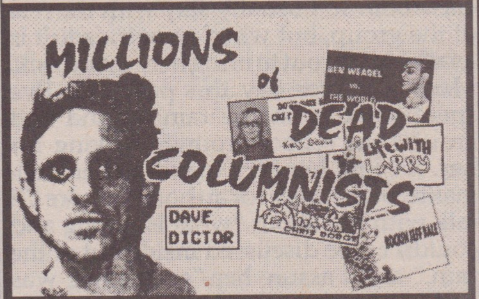
Although this is far from a universal truth, I guess I'm enough of an optimist to believe that most people with punk rock backgrounds will not screw others over just to help their businesses succeed. But it is an unavoidable fact of business that there will be a great deal of expenses to take care of before you break even. So how do you deal with the economic and other conflicts that may arise in trying to keep afloat? Obviously, if you are willing to work at a minimal profit margin, this will make things easier, but this hardly guarantees a long life for your business. Furthermore, without some kind of reserve, you will have no means of covering debts and expenses if hard times should hit.

Organization and proper management are also important. As "unPunk" as these terms may sound, there is nothing particularly admirable about failure to deal with business matters in a sloppy fashion. More than anything else, this is the cause of failure, even for businesses with the most positive intentions (Witness the constant parade of complaints and post-mortems that appear in the pages of MRR). Furthermore, at some point, you will have to deal with government bureaucracy, and they will happily make life difficult for you if you fail to comply with the tiniest detail of their regulatory framework.

Some of you may find that it would be to your benefit to set up your business as a corporation, for the reasons listed above. Although there is a lot of paperwork involved, in most cases, it can be done on your own, without the services of an attorney. The cost in most cases will be (at most) a few hundred dollars. Don't worry, you won't have to start selling shares in your business on the New York Stock Exchange. The vast majority of corporations are in the complete control of a sole proprietor or a small group of investors.

Clearly, I can't give all the necessary details on corporations in a single MRR column. Luckily, many bookstores have law sections where you can get a book on how to set up your own corporation, including all the necessary forms. Of course, to avoid wasting time and energy, you should read everything carefully before taking any action. For example, don't try to form a corporation for the sole reason of trying to avoid payment of debts; courts will see right through this artifice.

Many of you may feel, for practical, moral, or political reasons, that you want nothing to do with corporations. You may very well be right. As I noted earlier, they are far from perfect, somewhat unPunk, and in many cases, just plain evil. In my first day of Corporations class at law school, our professor laid the cards on the table, declaring that corporations have but one purpose: to maximize profits with no regard for the greater social good. Needless to to say, I am not suggesting that anyone emulate large multinationals. In any event, a small corporation may offer substantial benefits to some. First of all, the opportunity to be your own boss is a rewarding one, at least more so than working a dead end job where you have no stake in the future. Now more than ever, owning your own business is becoming an attractive option, as opportunities are becoming fewer and fewer. Those of you who have played in punk bands, done fanzines and record labels, and have put on shows already have the dedication, experience, and know-how to run a business on your own. Obviously, starting a corporation is a big step, and may not even be a necessary one, but it may prove helpful in the long run. Ultimately, like anything else, it really depends what the individuals do with their resources.



No Good Deed Goes Unpunished

About two years ago when I got into these long speed runs (up for days with no sleep) I met many interesting, exotic, over stimulated and sometimes hardened characters. I became friends with a one Tom O'Mally. He's the classic good-bad guy. Muscular and tough but with renaissance sensibilities and a twinkle in his blue eyes, a blonde haired Robert Mitchum comes to mind. Well we'd find ourselves real high, exchanging stories and he told me about the motto of San Quenton Prison, "no good deed goes unpunished."

The story goes how a caring inmate catches wind of an upcoming war between two rival gangs. He goes to the head guard, warns of the upcoming trouble. The warden meets with him, thanks him and locks down the entire wing of the prison. One of the guards inadvertently lets it slip who was responsible for the lock down to the wrong characters and that next day that caring con was stabbed to death in the cafeteria. The lesson, don't ever try to do anything good 'cause you'll only create trouble and catch shit.

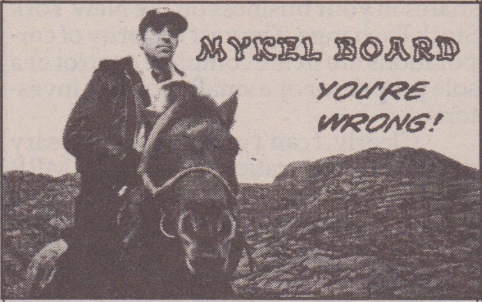
So now let me tell you about one of my students. Michelle is her name. She is ten, tall for her age, a lot of freckles with a brown colored short bowl hair cut. She is precocious, witty, unruly, trouble making, wise beyond her years, and plays the feme-fatale in our mostly male class. Just about all the male students vie for her attention and company. She can read and write and add at her proper grade level, but she can't sit in her seat for over twenty minutes. She is labeled Severely Emotionally Handicapped. Anyway, she is always into things, working the blinds, into the closet shelves, making her own top ramen in our coffee machine. Sometimes she runs up behind you and kicks you in the butt. She terrorizes some of the unprepared special needs students yelling, "BOO" in their faces or grabbing things out of their hands. She also will take off on us, sometimes for 10 minutes, sometimes for 2 hours. We call them "runners" in our trade. Sometimes she runs *solo*, sometimes with Jameson, Trac, or Tim. My primary responsibility is to the classroom so I usually stay with the rest of the group, but when an extra adult is available I set out to bring her/them back. Many a winter day this past year I've spent walking in the rain around and around the school grounds looking for her. If I find her I try to talk to her back inside. Sometimes for an hour or more I'll talk with her about "what is wrong and couldn't it be discussed inside out of the rain," and I assure her "everything was and will be okay, that I will listen and be fair and actually care." We've talked a lot this year and over time I've gained Michelle's trust. I learned that her and Jameson had been friends since kindergarten, hence they are very tight. Michelle also shared that she had been sexually taken advantage of by a boyfriend of mom's at 6 years old. She told me "mom" didn't believe her when she told her what was going on. For candy and special privileges she'd sit on his lap while he massaged her privates and so forth. Michelle knows sexual terms and acts way beyond her years. She has serious "trust" issues ongoing with her mom and adults in general. She is rightfully frustrated and it has manifested in her rambunctiousness and alienation. I told her I couldn't change things at home but that I would be fair, consistent, and would be there to listen.

Soon there after, Michelle confided in me how her babysitter's boyfriend had been flirting with her and implied more. Now I was confused! Should I go to my superiors? Can and will anything good come out of me reporting this? Is she just exaggerating or reaching out for help? Lately Michelle's behaving wilder than ever. Constantly moving around, grabbing things, poking people and getting in trouble constantly.

After a week I decided to tell my head teacher what I knew. She said she suspected as much and was probably the reason for escalating high charged behavior. So my boss called home and spoke to mom. Mom, who I never did meet, denied the possibility of this and said her daughter was, "telling stories for attention." In any case, my boss suggested "mom" come in for a conference and discuss Michelle's needs. Michelle's mother said she would think about it. Then three days later Michelle told us she was moving to Oregon City which borders Portland to the south. We all, (Jameson, Trac, Tim, Michelle, and myself) had tears in our eyes as we said good-bye that last day in our class. She slid me a note as she got on the bus. She wrote "how much she was gonna miss our class and school and Jameson and me." I wondered about this whole thing over and over. Then yesterday I got a call from Alshvitz, he got rebusted (for parole violations) and was on his way to San Quenton for 5 months to finish his possession of a controlled substance charge. We talked for a while and he had to suddenly get off the phone. My last words to him were, "Hey Al, don't do any good deeds while you are there." Al unbeknownst replied, "huh what, whatever Dave," and then hung up. MDC should be on tour without Al as you read this in Canada and the northern USA. Take care.

Dave Dictor/ 16016 SE Division St #321/
Portland, OR 97236

Al's address at San Quentin: Al Schlutz K02071, San Quenton State Prison, San Quenton, CA 94974



[Note: Mykel is still in Mongolia where he emails us his columns. His system no longer has a profanity checker on it. Yours might.]

"Even if there were no God, it would be necessary for us to invent one." —Voltaire

"Who is it that makes you cry, cripples children, lets them die? Lets the bad guys win, puts acne on your skin?... Its God!" —Artless

"The biography of a truly great man would never say 'So-And-So and His Times,' but 'So-And-So AGAINST His Times." —Nietzsche

"God does not play dice with the universe." —Einstein

Ok, you've had politics, sex and violence. What else isthere? THEOLOGY! Some folks think that because I'm a Jew, I believe in some kind of Jew G-d: an amorphous He-who-cannot-be-named (not the one in THE DWARVES). In spite of demanding that Abraham slit open his only son, the biblical God is not mean enough to logically be God.

Logic and God aren't words often found in the same sentence, let alone the same phrase. Proof of god is difficult, but proof of ANYTHING is difficult in these days of quantum mechanics. Still, if it looks like shit and smells like shit, you don't HAVE to taste it to judge its shitness. Evidence of God is so strong, in fact, that it paints a picture. That's the picture I want to xerox for you this month.

There is a principle in philosophy called 'Occam's Razor.' I don't know who Occam is or what his shaving problem was, but the principle says that if you've got a bunch of explanations for the same phenomenon, the simplest one is right.

Try this at home: Pour some water on the floor near an electric socket. Remove your shoes and socks and stand in the water. Stick a paperclip into the electrical socket. Feel anything? You probably got a shock.

There are two possible reasons for that shock: (A) the electricity went into your body from the live wire in the socket, or (B) your sticking your finger in the socket, triggered a signal from a Chinese soldier to fire his rifle in the air. That rifle hit a temple bell that sent the monks to chanting. The chants rose together creating a certain vibratory pitch which carried through the earth to a farm near Eau Clare Wisconsin. This caused an erection in the farmer's bull. The horny bull pawed the ground in frustration, building static electricity like you do when you scrape your feet on a carpet on a dry day. This static electricity ran through the ground to the ground wire of your building. It then followed that wire to your finger, where you got a shock.

Occam's Razor says that the most likely explanation is (A), not (B). Slicing both ways, that razor also explains the existence of God.

Consider Dad. My father was born in Chicago in the early 1920s. In the late 30s, he was an idealistic young man, working with the government labor relations office. While conducting a union election inside a city municipal building, someone machine gunned the city sheriff on the outside steps. He kept on conducting.

When, unbeknownst to the American people, Franklin Roosevelt engineers the Japanese attack on Pearl Harbor, Dad volunteers to fight the Nazis. First the calvary, then the tank corps. North Africa, Sicily, France... While riding through France a bullet, presumably from a local fascist, grazes his hand. In a later tank battle, he's not so lucky. A large shell hits a tree over his head as he opens the hatch. The explosive force blows him clear away from the tank. Shrapnel crumples his right arm.

The next he knows he's in a field hospital. After that, back in the US, in rehabilitation in Michigan. His right arm, however, remains in France.

During the next thirty years he learns how to do all the stuff left-handed, that he'd been doing right handed. Mom makes an appearance, and eventually so do I and my sister. Dad becomes executive director of an employment agency specializing in cripples. He's developed a fine sense of humor about his handicap ("Don't chew your nails.... Look what happened to me.") He's doing regular TV spots for his employment agency.

Then, one day, his brain starts to bleed. Blood gathers in his skull. It presses all kinds of places it's not supposed to press. He doesn't come home from work. Someone finds him wandering. He's back in the hospital. He sinks into a coma—for a year. During this time his mother dies, he looses his job, and the insurance runs out. My mother is completely consumed with taking care of him. Eventually, he pulls out of the coma and goes home. With savings and the help of friends, he keeps going. He often jokes about his long stay in the hospital. ("Oh yeah, I'm missing that year.")

February this year, I call my sister to congratulate her on her new son. Mom answers the phone:

"Hello?"

"Hey, it's me!" I say.

"Who is this?" she asks. She sounds like she just woke up.

"Whoa, just because I'm in Outer Mongolia, doesn't mean you should forget me." I tell her. (Actually, I'm in Korea— a horrible trip— but that's another story.)

Suddenly, my sister is on the line. "How did you hear?" she asks.

"About the baby?" I reply, "Email."

"No, not about that," she says, "Daddy had a stroke."

Yep, another tragedy. At the bris. Bang, Dad is on the ground. Rushed to the hospital. Loss of feeling in his right-side. Loss of speech.

I look at the phone, stunned for a minute. I ask for more details. He's in a local hospital, close to them. They're waiting for word from the doctors. His right side is paralyzed. They'll know more, later.

During the next couple of weeks, I call in to check the progress. I can do this from Korea using my AT&T calling card. In China, no one knows how to call the US. The next week, I call from Mongolia, using the special AT&T phone in a hotel lobby.It's only $4.50 a minute. I can charge it to my card. The next time I try to call, the phone is gone. The hotel is remodeling and they took it away. The only other AT&T phone in the country has been gone "for repairs" for months. Now, the only way to call America is via the Mongolian system, at $8.50 a minute (plus a $5 service charge). A 12 minute call is my salary for a month.

Through email reports from my cousin, I learn that my father is slowly improving. The doctors expect full recovery— but it'll take some time. He's moved to another hospital, closer to mom.

I plan to splurge the $60 on a birthday call to Dad. When I connect with the hospital, Dad is eating breakfast in the cafeteria. Away, on another floor. All I can do is leave amessage. It costs me $40 to do it. Two days later comes a fax to the English department, where I work. It says, "Call your sister. She needs you. Don't panic."

Don't panic? 12000 miles away— a 'call home' fax? Yeah, right. So I get out the visa card and make the call to NY.

"Hello?" says my sister.

I answer.

"Mike?" she asks.

"Yep, it's me." I say. This time I don't joke around.

"I hate to tell you this, but mom's not good."

"Mom?" I ask, sure that the Mongolian telephone lines have caused a transposition of 'mom' for 'dad.'

"She won't drive. She doesn't go out— or even take out the garbage. The neighbors are asking me what's wrong. She calls them in the middle of the night. She has Alziehmers."

"What? It doesn't come on that fast." I say.

"Well, she's had tests and that's what the doctors say."

"Have you asked the neighbors to check on her? To make sure she's doing all right?"

"I don't want to tell anyone until I tell dad." she says."Dennis (her husband, my brother-in-law) is taking me out there every week. But it's hard with a new baby."

The next words are what I know is coming, yet I dread more than any words except "I have some bad news..." (or "let's just be friends")

"We need you back here." she says, "I can't do it by myself. You've got to leave Mongolia."

I don't say anything. I don't feel anything. Just numb. Completely spaced as if a worm has tunnelled into my head and eaten my brain from the inside.

I don't remember the rest of the conversation. There wasn't much of it, since the charge slip says only $55. The rest of the day is as fuzzy as the rest of the phone call. That night, I get very drunk.

In between, I think about the situation. What I should do? Actually... how selfish I can be this once and only time in the middle of a 20 year dream. I've wanted to visit Mongolia, see the country for that long. It's been an obsession. The gers, the Gobi, the camels, Chinggis Khan. Winter is over. I could finally travel around. Now everything falls apart. Dad has a stroke. Mom has Alziehmers. I later find out that the couple I've sublet my apartment to are splitting up. What about the rent? I could lose my rent-controlled apartment. I won't be able to live in New York if I have to pay real New York rents.

Now, in the continued conspiracy to have me leave my dreamland, Mongolia itself is on fire. Sweeping across the steps, in the North and in the East, fires rage so heavily the smokeblows into the city. Mongolia itself must be destroyed before I have a chance to see it. How likely is it that ALL these forces against me (my mother's Alzheimer's, my father's stroke, the missing telephones, my splitting-up subletters, AND a huge fire) are simply there randomly? That'd be like a bull in Eau Clair.

The weird thing is that these stories are not unique. We've ALL had our share of bad luck— or we will. Our lives are constant miseries, pain upon pain, until it seems like we can't take it anymore. Anyone who's ever played WINDOWS solitaire knows that too many things go wrong ("that last Ace!") for it to just be chance. Even Einstein knew that. It's too much to be accidental. Too many 'unfortunate coincidences' occur in too short a time to lay it at the door of chance.

Occam's razor says NO! It's just too improbable. It just doesn't cut it. It's like rolling dice and having them come up snake eyes a hundred times in a row. Is it chance? It's possible— but not very likely. I'd suspect they are weighted, fixed.

Who fixed 'em? You guessed it— God! It's the only thing that makes sense. How many times have you said "God dammit!" when things go wrong? Well, she has. God is a bitch. A big powerful bitch, but a bitch. She must be twelve feet tall, wearing a black leather bikini and nine inch spiked heels. She's attractive, in a God kind of way, but she wields a cat o'nine tails like a pro. She wants to hurt you. She wants to make your life so difficult that you'll give up. Kill yourself— physically or spiritually. You'll either become a Christian zombie or stick agun in your mouth and pull the trigger.

She's figured all the angles. She puts in just enough good to make her unpredictable. If you could always count on the bad, you could plan for it. But the bitch is tricky. She keeps you confused. She gives you just enough to let you hope, then smashes you in the head.

Does life have meaning? You bet it does. The meaning of life is: BEAT GOD! If you kill yourself, if you let someone else rule your life; if you bend to unthinking dogma: Commie, Christian or Straight-Edge... you lose. She's broken you.

Though, you always go in the end,

make sure SHE has to take you. Fight her. Stand up to the bitch. Spit in her face. A nice green hocker. Laugh when it slowly dribbles chinward down the side of her nose. She's doing her worst, but you won't give in. You win. Your life has meaning. That meaning: BEAT THE BITCH.

I'm not leaving Mongolia. Dad is using a walker and pacing with it up and down the hospital corridor. Cancerous Tim continues to lay down the punk rock law at MRR. Bosnian Muslims pick up the pieces. With dead families and destroyed houses, they go home. We're not gonna cave in. We're not gonna let the bitch have her way with us. We're not gonna kiss her feet or drink herpiss.

In the Christian bible, there is a book of Job. This book tells how God did all this nastiness to a littler nerd. The guy continued to love God. Talk about codependent! Job was an idiot. A moron. A loser's loser. He let God walk all over him. He loved her for it. Well, buckaroos, not me.

Nietzsche (see the quote at the beginning of this column) was almost right. But the great man is not against his TIMES, but against his GOD! Next time you see her, knock a few teeth out for me, okay?

ENDNOTES:

—>'Whoops, did I say that?' dept: Part of the fun of being in Mongolia is that everything I get is LATE, OLD and out of date.[Just like you, Mykel. -TY] [Yo Tim, what're you doing in my column? Get out! You got you're own. Besides, I wouldn't talk on this matter if I were you! -MB] My last shipment of zines includes one called FANZINE THAT-HAD-NO-NAME (1693 Franceschi Rd, Santa Barbara, CA). In it is a review of GREEN DAY's "39/Smooth" LP.

"Damn if these people haven't gained my respect for getting less and less commercial and poppy as they get more and more popular. A band that could be HUGE in the mainstream yet chooses to stay underground, sell their records cheap (turning down a major label contract) and play free shows in backyards and the like..."

—> After complaining about it for so long, the Christian Right is developing its own PC speech. You now can't talk about the'Christian Right.' You have to say "social conservatives" instead. You can't talk about 'censorship.' You have to say "child protection." Ho ho, I wonder when Rush Limbaugh is gonna complain about THIS PC talk.

—>Spreading the gospel dept: Although I believe in God, anything I can do to help fight churchitude, I'll do— legally, of course. So I wanna tell you about the BBS of the American Atheist Services. I haven't called it from Mongolia. It'd cost $8.50 a minute. You can, for much cheaper. Have your modem dial: 1-512-302-0223. (Settings 8 bits No Parity 1 Stop bit.) Check it out. We need all the ammo we can get in this (legal, of course) war. (Thanks to the guy who sent me this stuff. Sorry, but I lost yer name in my room rubbish!)

—> Someone named Myon, Tyon or something sent me a cool letter (& cassette?) from Wisconsin, along with a story of going to a KISS revival show. NO RETURN ADDRESS on the letter. Dug Balog was even worse. He wrote me a cool letter. I wrote back. On his reply, (which included the story of a punk club where the bartenders wore gas masks— in Bulgaria!) HE DID (DIDN'T DO) IT! No return address on the letter. How the hell am I supposed to answer it?

PUT YOUR RETURN ADDRESS ON ALL YOUR LETTERS. You can still write me here at: Ulaanbaatar 211049, Post Office Box 49/490, Mykel Board, MONGOLIA. But hurry! I'll be home by the first of August.

—> An email correspondent tells me that the Iranian newspapers are having a hard time writing about Bob Dole. 'Dole' in Persian means 'penis.' That's strange, it does in English also.

—>Anybody ever hear of FUCK YOU FANZINE? (PO Box 175, Colmar PA18915) In a way, the editor is to Straight Edge what Ben Weasel is to punk. That is, someone on the inside who isn't afraid to criticize that inside. It's a very angry zine with some amazing insights. My favorite is the story of the straight edge guy who went to a party and poured peroxide in the beer. He sent more than four dozen college kids to the hospital. That'll teach those beer drinkers. Next time they won't be so eager to damage their health, right?

—> Huh? Dept: Lük Haas sent me a small ad from a band that "produces melodic-black metal." They say "only those who live the darkness" should contact them. The catch? They're Israeli! Jews don't even BELIEVE in Satan, how can they worship him? If you wanna find out, you can contact the band (demos cost $6). Write to: Lord Y. Lahav, Borochov St. 22, Herzelia 46240 ISRAEL.

—>Aargh! dept: I was excited when I got an email message from a guy in Italy who said "I blew Sonic Youth." In my own sonic youth, I thought Thurston Moore was an attractive young man. I wondered what the sex was like. As I read further, however, it seems like it was a language problem. What the guy meant was that he "blew off" (that is, didn't go to) a Sonic Youth performance, because he was so angry. Here's the story:

There is this Italian leftish coop, called LINK. It's got a cinema, punk club, cafe— the usual. One day a woman comes in very late. She's looking for her keys. The guys at the coop see that she doesn't look very well. They ask her about it. Turns out she was raped.

They ask if she wants help. Should they call the cops or what. The woman says she doesn't want to do anything except go home. She says no. She doesn't want to take the case to the courts or have any publicity about it.

The next week, the LINK crew meets and decides to abide by the woman's decision. They'll keep the incident quiet, as the victim requested.

A few days later comes the onslaught. Italian feminists— by leaflet, by internet, by word of mouth. BOYCOTT LINK— STOP THECOVER-UP! LINK is sexist. It promotes rape. Allows assault. They pile abuse upon abuse on the staff that only wanted to help. Like a doctor who aids someone only to have them (or their relatives) sue, LINK is attacked for following someone's wishes— and trying to help.

Folks often accuse me of being 'antifeminist.' Folks are often right.

FAR ENOUGH

Adrienne Droogas

Julie, Jimmy, and I walked up to the show, pushing our way through the crowd of punks that were milling around out front. It was 1985 and PIL were playing. We walked up to the booth selling tickets, feeling giddy and nervous.

"We're on the guest list for PIL," Julie told the guy inside the booth. He scanned through the list, found our names, and checked them off. Then he took one look at my jacket and told me that I'd have to take my pyramid spikes off of my jacket. I was incredulously bummed while taking off the spikes and had to leave them outside where some punk was going to come along the second I walked inside and take them. But it was worth it. It was PIL. It was Johnny Rotten. I wouldn't have been wearing those spikes in the first place if it hadn't been for Johnny Rotten. Johnny fuckin' Rotten.

To put it mildly, the show sucked. The opening band, Faith No More, completely sounded like crap (go figure) and PIL sounded like some bizarre mix between Duran Duran and a bad goth band with a lousy singer. I was depressed. How could this be?

We hung out for a bit after the show and ran into our friend Stacy who had slept with one of the roadies and said she could get us backstage. Wow. Backstage at the PIL show. A chance to actually see Johnny Rotten up close and personal. We all waited in nervous excitement to see if she could get us in and then when we saw Stacy and she was waving for us to come backstage, we ran over as fast as we could. I had a blond mohawk, a brand new Sex Pistols t-shirt on, and was going to go hang out backstage with PIL. Could life get any punker than that? Hell no!

Now, I want you to close your eyes and envision this... okay, don't close your eyes cuz then you can't read this, but try to get a mental picture of four sixteen year olds hanging out in a dirty hallway that smells like piss, all of us so nervous that we can hardly swallow cuz our mouths are so dry, let alone form any coherent thought in our heads. At the end of the hallway was a large room and we could see Johnny Rotten bouncing around in there. And I do mean bouncing. Every glimpse we saw of him, the man seemed manic. We were in awe. We were stunned. We were actually seeing the man who had asked god to save the queen. Who had snarled at us to try to achieve anarchy in England. The man who had personally known Sid Vicious. And then to our total shock and horror, he came bouncing down the hallway straight towards us. Oh shit. Oh fuck. It's him. He leaps right into the middle of our adolescent group and with a thick, snarly English accent says "Anybody gotta cigarette?" We all started to search through our jacket pockets even though I swear Jimmy didn't even smoke. I found my smokes first and pulled out the pack. He held out his hand, staring at me hard, and with a sneer curling his lip says "Give!" I paused in the process of getting out a cigarette and looked at him and from somewhere deep inside of myself, I heard my voice saying "I think 'please' is a word in that sentence." He grabbed one of my cigarettes, glared at me for a moment, and snarled "Balls!" and then bounced away.

Jesus fucking christ. I had just given an etiquette lesson to the king of punk. Everyone around me started punching me cuz they hadn't been the one to give him a cigarette. I even went home that nite and started calling up my friends at 2 o'clock in the morning to tell them about it. I thought it was the coolest fucking thing possible. Now, eleven years later, I look back on that moment and all I can think is "fuck that guy". That's right, fuck him. He was rude and obnoxious and had an attitude a mile fuckin' high. Do I care that he was in The Sex Pistols? No. Does he deserve to be put on a pedestal? Definitely not. Does *anyone* deserve to be put on a pedestal or made into an idol? Hell no. Fuck that.

Punk has never been about creating icons and making pedestals to put people on. And yet we've all done it. We've all thought that so and so in this or that band was smarter than us, more creative than us, or just downright 'cooler' than us. That such and such fanzine is the best and that the person who writes it has just *got* to be the most amazing person. We listen to a record or read an article in a zine and visualize what that person must be like and build them up to something that they could never be. It's not based in reality. It's simply based on one aspect, a small section of that person's life, and then we get out the hammer and the nails and the wood and build ourselves a nice little pedestal and shove our vision of that person up there.

It's important to realize that we all have the capability of doing whatever the fuck we want. That's part of the beauty of punk. You want to play guitar in a band? Then go buy that shitty guitar down at the pawn shop and get the used amp and do it. You want to put out a 7" record? Go for it. A record label? A fanzine? Fine. No problem. The only thing stopping you is you. And the people that are doing all of those things aren't any better or more creative or 'cooler' then you. They're simply doing what they feel motivated and inspired to do.

The Quality of Military Life

by: TK Getzgo

It may not be November yet, but the Presidential campaign is in full swing, and it's better to be informed early than to miss the boat completely. That is why I am dedicating this month's column to voting. I will go into several aspects of voting, and more than a few aspects of partisan politics, from a military perspective. It's gonna be great; you'll love it.

Let's start off at the myths and rumors department, shall we? Number One: "All military people are Republicans". A commonly held belief, and one that comes closer to the truth than I would like to admit. Sure, as a rule, Republicans favor large military spending budgets, lots of bombs, US Army-trained death squads in Third World countries, lots of bombs, banning abortion— but killing doctors who perform abortions, lots of bombs... you get the picture. Sounds like a military mindset to me. I know people with that mindset. Alot of people. Rush Limbaugh is somewhat of a god on military installations. I swear, work stops every day so these mindless boobs can tune into his radio show. Does all of this mean that most of the people I work with are scary, fascist, Christian Coalition-type Republicans? Not really, and I'll explain why.

I have been collecting data lately for the first annual MaximumRockRoll Political Poll. OK, there is no such thing, but I have been collecting data lately. For the past few months I have been sneakily pestering men and women in uniform in regards to their political beliefs and, more specifically, their voting habits. I also managed to find out some interesting things about their sex lives, but we'll leave that for a future column, one that might surface if somebody like Jim Goad or Larry Flynt were to be asked over to guest-edit an issue. Some of that stuff is pretty scary. Anyway, on to the subject at hand. I talked to roughly one hundred people, all servicemembers in one capacity or another. I got a fairly random sampling, including men, women, and members of all rank structures. Yes, I even talked to a few dumb jock officers, who are as stupid as they look, by the way. You have all seen poll results on television or in a newspaper somewhere; you know how it works. I am running my poll in the exact same way that your favorite network runs theirs: one hundred people, selected randomly, are an exact representation of the larger subject group, with only a small margin of error. What that means, if you have a hard time paying attention, is that if the networks can tell me with a straight face that one thousand people— none of whom are me— have declared my opinion for me in a poll (representing, ostensibly, the entire US of A), and that I have to accept that fact or else, I can decide that one hundred people— only one of whom is me— can declare the majority opinions for the entire United States Armed Forces, domestic and abroad. If you wish to disagree with any of these findings, please ruin your life and join the military today. You'll be sorry you did, but maybe you can participate in a future poll.

Did I stray too far away from the myths and rumors department? Sorry. The first myth and/or rumor was that all military members are gay. Oops! Sorry again. The first myth and/or rumor was that all military members are Republican! How stupid of me! You can't be gay and Republican, unless of course... oh, never mind. You can be whatever you want, that's why you're a human being. Get over it. (Sorta makes this whole column seem worthless, doesn't it? As if it really took this to make you come to that conclusion. But I digress...) In my quest for information, I decided to try and get as many little soldiers as possible to come out of the closet and admit that they are... Republicans. (Ha! Fooled ya!) Surprisingly, only about five or six refused to tell me which way they swing, and only around eight kept their political party affiliation a secret. (What's up with this sudden obsession with sex and, more specifically, homosexuality? Could it be...) Of the ninety-two or so who responded, well over half did indeed claim to favor the Grand Old Party (uh, that's the GOP... you know, the other name for the Republicans... they have that elephant and all... oh, I give up). I can't give you exact figures. Well, I can, but then I'd have to kill you. No, actually I can't. Give you exact figures, that is. I could kill you easily— I've been trained to do so by the United States government (with your tax dollars!!!)— but I don't want to do that. I honestly can not give you exact figures, because I didn't take any of this seriously enough to write it down, but I remember that it was alot. At least seventy or seventy-five. That's almost enough Republicans to screw in a lightbulb, but, again, I digress.

The number one myth and/or rumor about military people is that they are all Republicans. (Are you guys experiencing deja vu, or is it just me?) We have established some truth behind this one. Most military people are Republicans. Not all, but most. That explains why most buildings on the installation are quiet for several hours each afternoon, except for the sound of the Republican version of Ben Weasel (Rush Weasel???) on the radio. It also explains why our bookstore carries so many weird fetish magazines, but that's another story. If that portion of this wretched column scared you, this ought to calm you down like a well-timed Darvocet: most of them don't vote. Nope. Never have, never will. This revelation, of course, brings us to Rumor and/or Myth About Military People Number Two (now approaching legendary status, hence the alphabetizing, to make it look more dignified): "all military people vote in every election, and, actually comprise at least half of all voters". If this were true, there is absolutely no way you could account for Jimmy Carter, let alone Bill Clinton. (Think about it!) No, in my poll it was determined that approximately fourteen percent (14%) of the United States military population exercise their right to vote.

Under the heavy weight of my questioning, only fourteen servicemembers could look me square in the eye and say that they vote on a regular basis, and three of them were lying. I could tell. One of the liars was me, and the other two just looked shifty. I can still arrive at a total of fourteen by adding the three who refused to answer the question to the list. They were all the gung-ho type, who treat everything as if it's a matter of National Security. These are the guys who voted for Oliver North when he ran for office a year or two ago.

If you aren't too good in math, I'll explain how I got the percentage listed above (14%); the rest of you (math geeks!) re-read the letters or something, and come back in a minute. I talked to 100 people, 14 are voters, leaving 86 non-voters. I made the 100 people "X", and solved for X=%. I made the voters "Y" and the non-voters "Z". The equation was (X=%)= Y + Z - Z. It wouldn't make sense any other way, unless you figure that with 100 people (and a possible 100%), the number of voters would naturally equal the percentage, but who has that kind of time? So, I have managed to digress again and now I've probably lost all of you, not just myself. If not, let's return to MYTH AND/OR RUMOR ABOUT MILITARY PEOPLE NUMBER TWO (which is now bigger than all of us): all military people vote. We have squashed that rumor; only 14% vote. That is a die-hard, bonafide FACT, because my poll says so. (Americans never question the data presented in polls, it would be un-American.)

OK, all of you Mathematically Overstimulated-types (Math Geeks sounded too un-P.C.) can come back from the letters now. I would also like to take a quick moment to apologize to all of those letter-writers whose products got a bad review in a previous issue, hence the letter writing campaign. If the reviewer said it sucked, alot of people will like it, just on principle. Feel better? Good, because we are discussing serious business here. We are in the midst of MYTH AND/OR RUMOR ABOUT MILITARY PEOPLE NUMBER TWO at the moment, and, believe me, this sucker is now so large, it has its own posse. We have successfully cleared up the rumor, and dispelled the myth, that all military members vote. I don't know what that means to you, because I'm not aware of your personal politics. I also don't care about your personal politics. If they aren't in agreement with mine, you suck. (Punk!!!)

I feel like I'm beginning to stray a little too far from the point of this column, which is that you have to be a Democrat if you are a punk rocker. Oh, wait a second, that's not the point of this column. The point of this column is... OK, it doesn't have a point. It is fun, however. Isn't it? Even a little? Forget about that Democrat thing, too. That was just some silliness to see if you punks were paying attention. I'm not here to argue Democrats versus Republicans; they work together more than they'd have you believe, and I don't think either of them are worth a damn in their current states. If I had to make a statement on that issue, I would have to point out that most Democrats in office are too stupid to fuck things up for us much more than they already are, while Republicans are pissing themselves trying to find new ways to fuck things up for us. Like any of it matters. What does matter, of course, is MYTH AND/OR RUMOR ABOUT MILITARY PEOPLE NUMBER THREE, "All military members and supporters care first and foremost about the Defense Budget because they love bombs, tanks, planes, etc.". What a load of crap! Would you like to know why? Of course you would, so I'll tell you.

Some military people care mostly about new weapons systems and fighter jets more than anything else, but these people are mostly old, high-ranking officers who already have lifetime job and financial security. The average first-term enlisted soldier is aged 17-27, comes from a low-middle class to poverty-stricken family, and has— at most— a high school diploma, or equivalent, from the wonderful US school system (we're number 24! we're number 24!). The average first-term enlisted soldier makes up a good percentage of the four branches of service— roughly 40 to 45%, if my sources are good. The average first-term enlisted soldier doesn't give a rat's ass about bombers or warships or improvements in the Pentagon. The average first-term enlisted soldier cares about getting paid. That's it, basically. As long as he or she gets a paycheck, the rest is simply frosting on the carrot.

Digging slightly deeper into the pool of military men and women will turn up soldiers who care about a few other issues related to the Defense Budget, namely base closures (you want to lose your job and have to move because your community is closing?), medical benefits (disappearing rapidly— more on this in a future column), force reductions (read: forced lay-offs, with no union to help and no public support), and whether or not their favorite bands are signing to major labels (hey, I'm going to keep the interest of my young, middle-American readers one way or another). Going back to my poll data, a whopping Eighty-Six Percent (86%) of respondents had at least one thought on each of these issues! To hear most of them talk, actually, you'd think that they attempt to vote on them even when no voting is taking place. These armchair revolutionaries must be firing off letter after angry letter to various Washington DC addresses, right? (Sidebar: Washington DC is where the politicians are. Got it, kiddies?) Wrong.

So, what does all of this mean to MYTH AND/OR RUMOR ABOUT MILITARY PEOPLE NUMBER THREE? It means that it is about as worthwhile as

Myth And/Or Rumor About Military People Numbers One and Two. Polls don't lie, however, and the poll clearly shows that although considerably less than half of military members really care about bombs and stuff (uh, three of my respondents, or 3%, want more weapons of mass destruction to be funded by the Defense Budget—they are the three gung-ho types I discussed earlier), nearly all (86%, remember?) care deeply about jobs, housing, medical benefits, etc. and ALL respondents care about pay issues (even with an annual raise of @ 2%, enlisted soldiers make a minimum of 20% less than their civilian counterparts in identical jobs). So why don't these people vote?

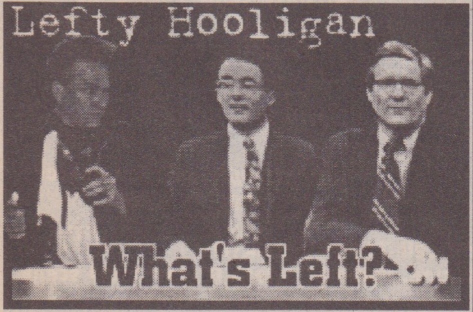
MYTH AND/OR RUMOR ABOUT MILITARY PEOPLE NUMBER FOUR (and this is the last one, I promise): "they are all patriotic corporate whores, not cool punk rockers like me". Hey, numbers don't lie. What do you have to say about a group of people that includes a high percentage (86%) who claim to care about important issues, and a low percentage (14%, or the exact amount needed to make 100% when combined with those who care) who try to do anything about those issues?. I don't know, a small minority taking care of things for the larger majority... hmmm... yeah, sounds like punk rock to me.

ENDNOTES:

To those upset by my comparison of Mr. Weasel to Rush Limbaugh: look up the words analogy, sarcasm, and humor in a thesaurus, and make a list including these words and all of their synonyms. Then look up every word on your list in a dictionary and write down the definitions. Study them. Then get a life. I like Ben.

Disclaimer: I don't represent the military, or any part of it, in any way shape or form, with this column, or in my real life. It's a fucking job. Get over it.

What's up with all of the Straightedge bashing these days? Some of the hardliners may have a limited scope, but attacking them at their level is immature, and attacking all SxE'ers because of your own ignorance is, well, ignorant. If SxE'ers are really "afraid of beer" then drunks and addicts are afraid of reality. Grow up.



What happens when the words we speak get in the way of our understanding of how things work? Let's talk about the terms "rights" and "power." We think we know what these words mean when we use them, but each is so freighted with connotations and assumptions in their common usage that they obscure more than they illuminate.

We use the word "rights" to signify certain freedoms and activities that are guaranteed to any and every individual, and we think of "power" as the ability to coerce others to do what those "in power" want, putting it frequently into conflict with "individual rights."

I'll begin with "power." "Power" is often expressed in a very basic, extremely crude sense. The mugger holds a gun to your head and says: "Your money or your life." You do have a choice in this matter by the way. You can say "no" and hope the mugger doesn't blow your brains out and take your money anyway. I've known some folks who've improvised in such situations and gotten away with it. A friend of mine, when facing down the cold steel barrel of a '38, faked an epileptic seizure. Freaked out the robber so badly, he ran away. But you, and 99 out of a 100 of the rest of us will hand over our wallets or purses as quickly as possible. If we don't piss our pants first.

Something quite unusual happens when we talk about "power" in a social context however. Again, consider the usual situation. Governments, corporations, soldiers, cops; all with a hell of a lot of "power." The interesting thing is that, in modern society, coercion doesn't have to be applied with the brute force of weaponry in most cases. For instance, the saying "you don't work, you don't eat," openly expressed in the old Soviet Union, is the way things are for working people almost all over the world. I do know a few working-class folks who've been lucky enough not to have to work for a living, but they are the exceptions that prove the rule. And if there were a guaranteed annual income in effect, most of us wouldn't be doing the jobs we do now. The reality of "you don't work, you don't eat" means that most of us have to hold down jobs we hate so we don't starve. Nobody's holding a gun to anybody's head here, but the consequences are the same.

There are many other ambiguous aspects to "power" when it's in a social context. Consider one the most repressive regimes around today, the Peoples Republic of China. There's a very famous picture out of the 1989 Tiananmen Square massacre. A single person faces down an entire column of People's Army tanks. So, where the fuck is the "power" here? The Chinese state had all the military might in that moment, yet that lone individual had the backing of one of the largest anti-government demonstrations in recent Chinese history. Plus, as the '60's cliché goes, "the whole world was watching."

So, "power" isn't as clear cut a concept as it appears at first glance. The same goes for "rights." I've done my spiel on "rights" in this column before, so I'll try and make it interesting this time around.

People talk about "rights" the same way the faithful talk about the "soul." Everybody's got 'em, but nobody seems to know exactly were to find 'em. Both have the additional attributes of being universal and absolute. In the original understanding, "rights" and the "soul" both were provided and guaranteed to human beings by God.

Right off the bat, basing something as intangible as "rights," or the "soul" for that matter, on something as equally as intangible as God is gonna have problems. Not only are the emperor's new clothes invisible, but so's the emperor. When people started to doubt the existence of God, instead of reevaluating the notion of "rights" or even the "soul," they substituted some other "fundamental principle" for that of a deity.

The weakest of these is that "rights" are guaranteed to people by a constitution. Any constitution, even our own, is considered a binding agreement-compact or contract-drawn up and agreed to by all the members of a society. The problem with this, as Lysander Spooner once pointed out, is that such agreements cannot be imposed on folks not party to the original arrangement. That's what a constitution does however in committing future, unborn generations to live under its strictures. As such, a constitution is null and void as a contract or compact, reducing it to a mere piece of paper with words scribbled on it. Even if it did have any validity, how many times have a few well-armed soldiers made a constitution into scrap paper by carrying through a coup d'état? Finally, it must be remembered that the constitution of the former Soviet Union, no less than the American Constitution, guaranteed its citizens freedom of speech, press and assembly. "Ah yes," the wise-assed Soviet says in an old joke. "But the American Constitution also guarantees freedom *after* speech, press and assembly." Nothing on a piece of paper can guarantee anybody anything. Incidentally, there's never been an attempt to base the "soul" upon a constitution, although the ancient Hebraic formulation of "covenant" comes close.

Not so with the other popular foundation for "rights;" nature and natural law. The Nazis attempted to root the

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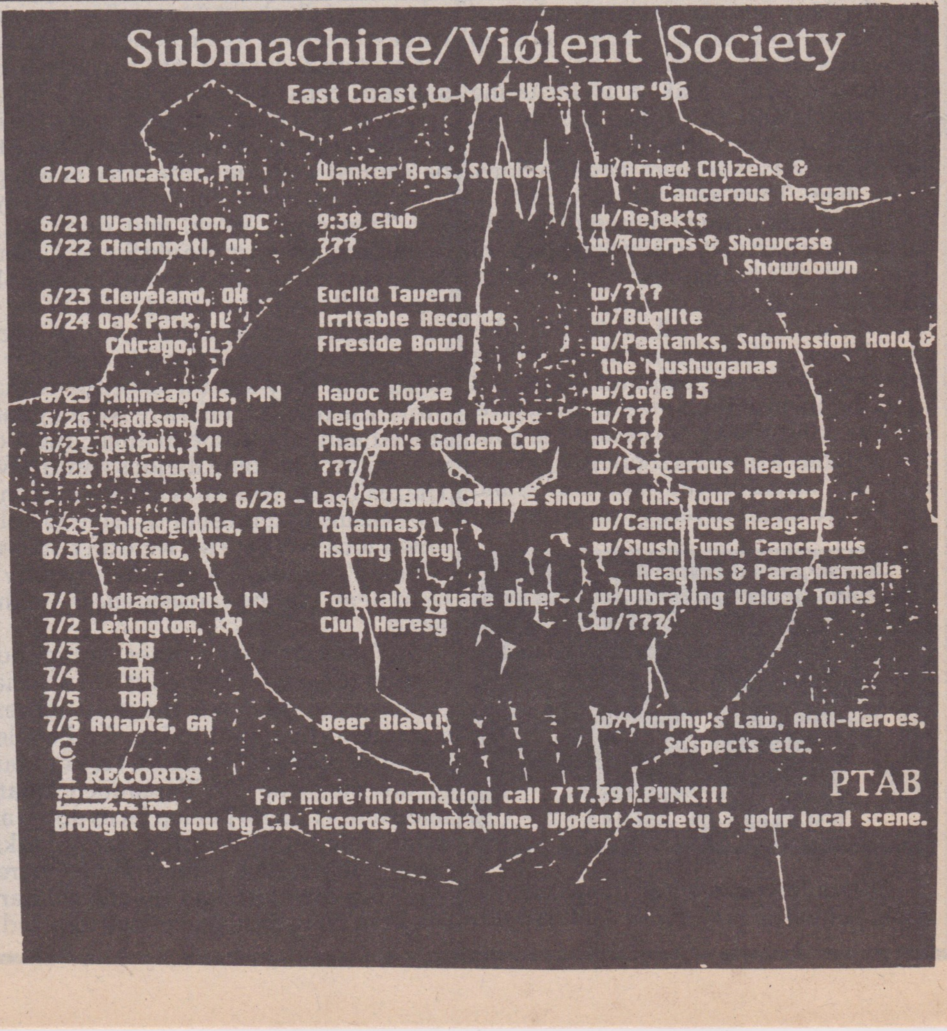

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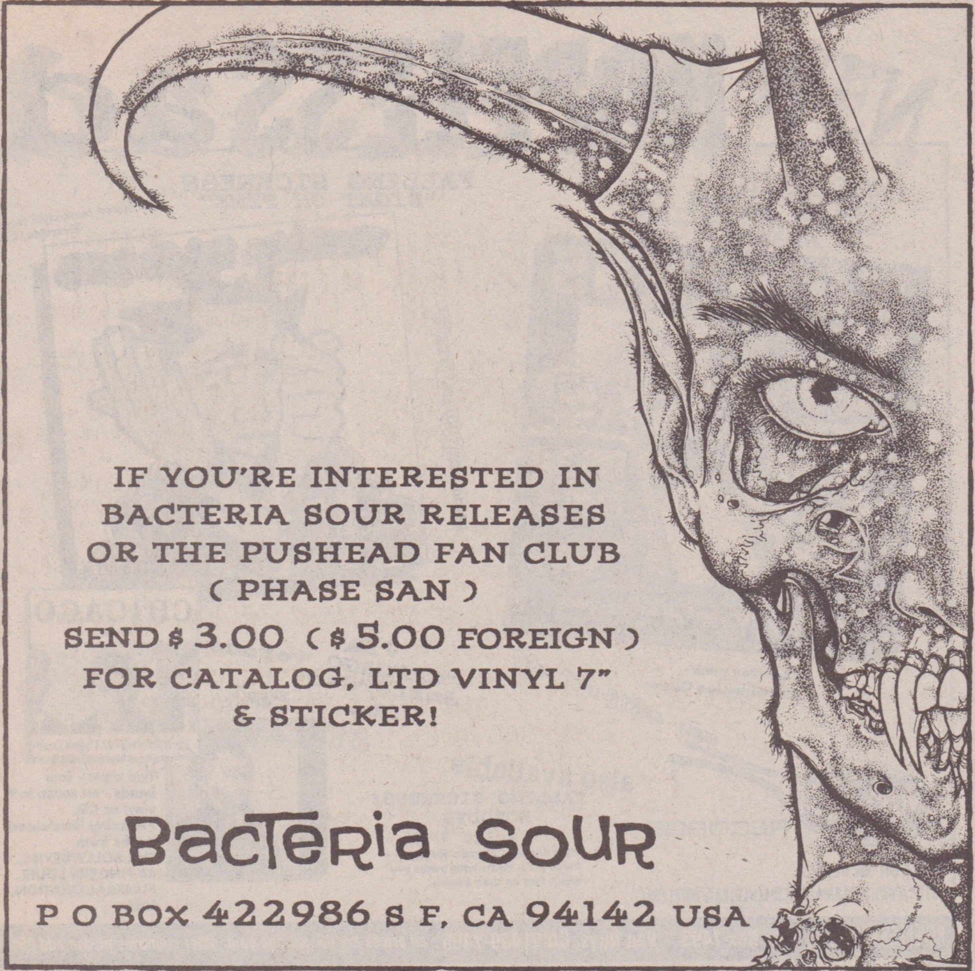

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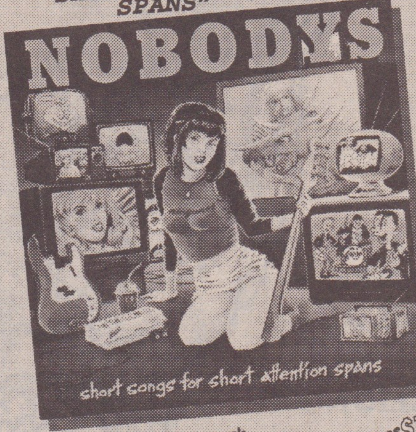
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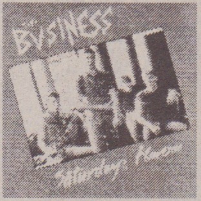
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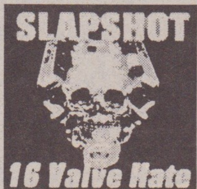
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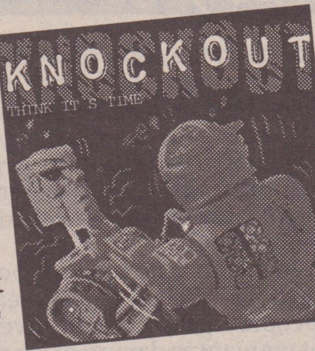

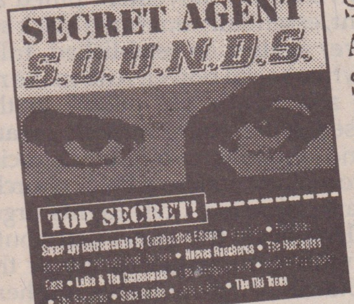

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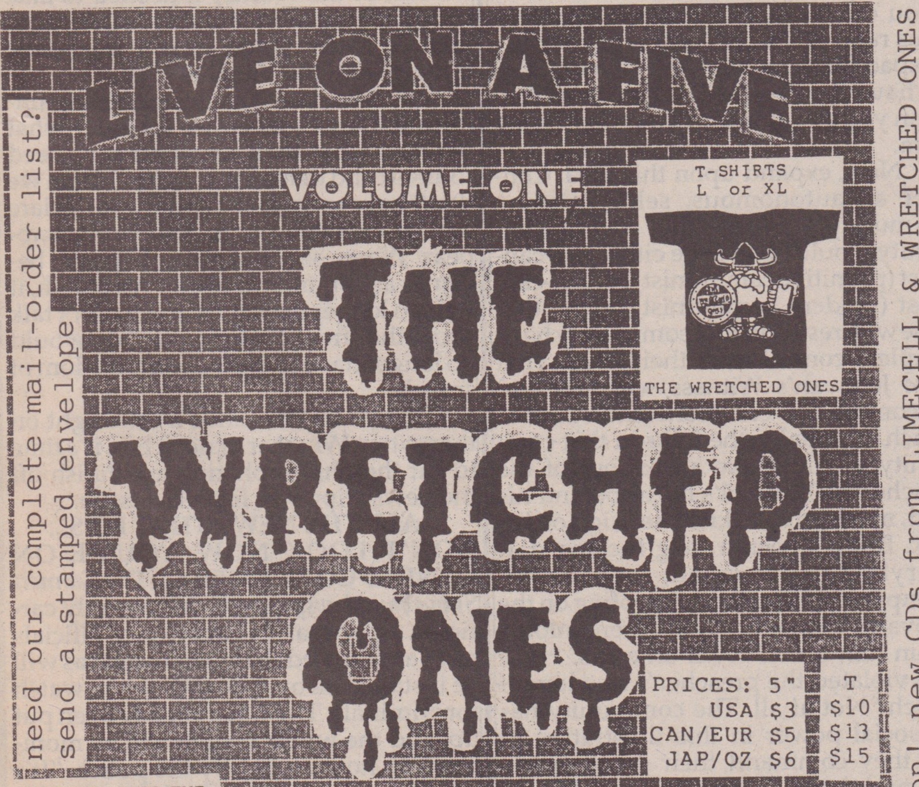

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German "soul" in "blood and soil," and the Hitler Youth were encouraged to hike and camp in the German countryside in order to commune with their Germanic essence. "Rights" in this context become "natural rights," arising from the wellspring of natural law. Never mind that a universally accepted cannon convincingly listing all these natural laws has never been produced by any of the adherents to this theory of "rights." A single, clear, commonly agreed upon description of nature is not available either. Darwinists insist that "survival of the fittest" is the basis for natural selection, even though Petr Kropotkin persuasively demonstrated in his *Mutual Aid* that cooperation can be an equally important force. Nature is essentially about flexibility, evolution and change; not about rigid laws. Ultimately, that such a viciously amoral system as nature could produce "rights," the standard concept of which is thoroughly permeated with morality, is a bit absurd.

Currently "rights," like the "soul," are far too mystical and mystified. Instead of assuming that "rights" are the equivalent of transcendent Platonic forms, let's try to ground the idea in reality. Go for a concrete example. In the southern United States prior to the mid-1950's, Jim Crow segregation ruled. Against this social and legislative norm, a growing number of black people believed that they had a "right" to attend good schools, eat a meal at a public lunch counter, sit anywhere they wanted to on a public bus, even vote. Needless to say, most white folk in the south did not agree. A spirited individual, Rosa Parks, decided in 1955 not to give up her seat to a white passenger on a Montgomery, Alabama bus. After she was arrested, the black community started a boycott of city buses, which brought Martin Luther King, Jr. to the fore. The Civil Rights Movement subsequently swept the south, involving millions of black people and not a few whites fighting collectively for their "rights." To the degree that this movement overturned southern segregation, black people in this country seized their "rights."

That's the basic formula. Rights exist insofar as individuals, and more importantly, as groups of individuals assert and defend them. Rights are not granted or guaranteed, they are grasped and guarded. Freedom of speech does not exist because it's in the Bill of Rights. It exists in part because the Industrial Workers of the World organized "Free Speech Fights" at the turn of this century, during which hundreds of thousands of workers were arrested for speaking on soap boxes all around the country, in an attempt to "break the jails" for their cause. By contrast, the right of workers to collectively bargain exists only in the aspirations of the US trade union movement. It does not really exist, in large part because the CIO-led labor upsurge during the 1930's failed to fully assert and defend this right out of patriotism or Stalinist manipulation.

What I'm also talking about here is social power. Social power means working people organizing collectively to push what we want and prevent what we have from being taken away. Individuals have an inspirational part in developing social power, but the crucial role is played by groups engaged in self-organization and self-activity. And whereas common usage has it that power and rights are in conflict, it's clear that social power is actually the basis for individual rights. I'll leave it to someone else to see if the "soul" can be similarly salvaged. I'm more interested in the implications of the above formulation.

First, if individual rights come from social power, then they don't exist independent of social power. Nobody would argue that, if you're at home kicking back, enjoying a few brews or maybe a joint, and a Jehovah's Witness comes knocking on your door, it's perfectly all right for you to slam the door in his face if you don't want to listen to that religious rant. You have control of your living space, and the Jehovah's Witness does not have the freedom of speech to condemn you as a sinner in your own living room.

Now, expand upon this idea. Consider an autonomous, self-governing community. I assume that such a community would have to be either pre-capitalist (primitive communist) or post-capitalist (modern communist), given that those who reside in that community have complete control over their lives. That same Jehovah's Witness wanders into the community commons and starts to preach. Normally, the folks in that community would make a joke out of the preacher, make devil's horns behind his head, maybe put a "kick me" sign on his back. But it's been a long fucking day. Everybody's stressed, exhausted, grumpy as hell. Instead of goofing on the Jehovah's Witness, they unceremoniously run him out of town on a rail. Have they violated the preacher's freedom of speech? Not at all. The community has the social power in this illustration in that they command their social space. The preacher has no more freedom of speech in their community than he does in your living room.

A second, related implication then is that basing individual rights in social power might mean that some very unsavory practices could be defined as rights. This is admittedly the case, and can be seen in the example I cited above. No doubt white people in the south in the 1950's considered it their right to attend whites-only schools, eat a meal at a whites-only public lunch counter, demand that black people stand when whites want to sit on a public bus, prevent blacks from voting, and even lynch a few uppity black folk now and then to keep "that race" in line. As such the rise of the Civil Rights movement pitted an insurgent, essentially unarmed black social power against an established, fully armed white social power. And make no mistake about it, white people in the south used some pretty ruthless means to try and quell the rise of black social power, to include bombing black churches and assassinating Civil Rights organizers. However, the American south existed within the larger reality of the United States as a whole, just as southern States existed within a national, Federal government. The pressure of both from the outside, plus black social pressure from the base, overturned formal, legal segregation in the south. In turn even Martin Luther King realized that, in order for black social power to spread to the rest of the country it needed to take on broader economic and social issues, to include institutional racism, economic poverty and the Vietnam War.

A final, much more interesting implication arises when we consider what happens when there's no longer any need to assert and defend our rights. When we don't have to organize socially to declare and protect our rights, they will disappear. When, say, freedom of speech becomes as common as the air we breath, it will no longer exist. Just as we don't talk about the "freedom to breath," we would no longer have to think about freedom of speech.

Hope this has shed a little light on the matter. Whether or not it has, it's time to cut the philosophizing and finish off the news clippings from last issue.

...ALL THE NEWS THAT FITS...

DON'T LOOK NOW, YOU'RE ON CANDID COP CAMERA... The *Gannett Suburban Newspapers* (1-20) recently carried a story that Baltimore city officials have announced that video cameras will be installed all over downtown to watch for criminals. Two have already been put up, and the whole system will be monitored 16 hours a day by the police. "It's not an invasion of anybody's privacy." Police Commissioner Thomas Frazier said. "It's filming what you can already see." Can you hear George Orwell chuckling? Mike Davis, in his book *City of Quartz*, did an excellent job detailing the current effort by the powers-that-be to surveil and privatize public places as well as to plan cities in order to minimize civil disorder and maximize social control.

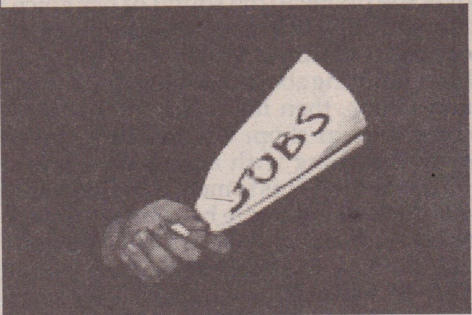
CALIFORNIA'S AFFIRMATIVE-ACTION PLAN... That's the ironic title of an opinion piece by Vincent Schiraldi in the 3/3 *San Diego Union-Tribune*. He cites several sources, among them a study by the Center on Juvenile and Criminal Justice on crime and punishment in California. Overall, the statistics are stunning. Four out of 10 Black men in their 20s are imprisoned, on probation, or on parole; 5 times as many as there are blacks enrolled in higher education. Two-thirds of minority males in California have been arrested at least once between 18 and 30 years of age. Just 7% of the population, black people in California make up 18% of those arrested, and 32% of state prisoners. "Put another way, while African-Americans are arrested at about 2 1/2 times their rate in the general population, they are imprisoned at about 4 1/2 times their overall representation." Black women are serving sentences at rates comparable to those of white men, in part due to the "war on drugs." There were 18 times as many black women in jail on drug charges in 1994 as there were in 1984. California has more people serving time today on drug sentences than the entire prison population of 1982. Blacks and whites report about the same rates of drug use, yet blacks are arrested 5 times more often for drug offenses. In Sacramento, 78% of drug users are white, but only 34% of those arrested for drugs are white, while 52% of Sacto drug arrests are black even though they constitute only 12% of the population. Blacks in LA are charged with "third strikes" at 17 times the rate of whites, far higher than their representation in the felony-arrest population. Statewide, charges were dropped on 1/3 of the white first-time offenders, as compared to 1/4 for blacks and latinos. Community service instead of prison is handed out at twice the rate for whites as for blacks and latinos. So while the University of California is eagerly revoking affirmative action in minority academic admissions, California's criminal justice system is giving minority youth extra affirmative action in the lucrative career of making license plates...

OF NOTE, the movie *Manufacturing Consent: Noam Chomsky and The Media* has been released on video tape. Chomsky is perhaps the most lucid, revolutionary critic of American corporate media this country has to offer. You might not find this two tape set at your neighborhood Blockbuster Video, so write Zeitgeist Films, Ltd. directly at 247 Centre Street, New York, NY 10013.

DEMO-LISHED!
Jason Beck

This was a very bad month for demos. Last month was especially good, and this month sucked. It could have something to do with the post orifice claiming I didn't pay my p.o. box fee and locking it up for awhile (luckily I kept my receipt). I'm still getting old/ opened/ trashed mail from that. Also, I've noticed that since it's so easy to put out a cd nowadays, a lot of bands are just doing that (it's so much more impressive to those big record companies). Not only did I not get that many tapes this month, a lot of the ones I've gotten were advance copies of releases that are coming out (I don't review those- just send them to MRR when they come out) including the new DEF LEPPARD!?!, and a whole lot of bands that are uncoverable by any leap of the imagination- we're talking ganksta rap; light, acoustic so-called 'alternative' radio drivel; and other such stuff.

As for what I got that's reviewable, here it is: ALL AMERTCAN play fast, jangly, tuneful punk with melodic vocals. Not bad at all, with 5 songs, good production. 1001 Burrow Ave./ Chesapeake, VA 23324-1013. MEGAWEAPON play poppy punk, a little like 'Radio Blast' era SCREECHING WEASEL, although they do get a bit more radical at times. 5 songs, good production. 335 Parkridge Ave/ Buffalo, NY 14215. GROUT play gruff, mid tempo garage punk like ANTISEEN, but more garagy and a little less Southern sounding. The vocalist sounds like an alcoholic bum (I mean that in a good way). 8 songs, decent production. P.O. Box 4154/ Arcata, CA 95521. SLAUCHWISE are one of my favorites of this month, and play fantastic driving punk with a whole lot of distortion and good, gravely vocals. The music is catchy and heavy, with great rhythms and a bit of originality on display. 6 songs, good production. P.O. Box 426/ Mayfield, MI 49666. BLACK ARMY JACKET are also really good, playing mean, grinding hardcore with manic rhythms and gruff vocals. Great stuff. 12 songs, good production. P.O. Box 790366/ Middle Village, NY 11379-0366. THE PRETENTIOUS ASSHOLES (must be record collectors) play fast, vicious stench/ grind with two vocalists. Some of their songs are really short, though they never delve into noizecore, but I like it. 8 songs, decent production. 429 Circle Ave./ Forest Park, IL 60130. Also available from this address is a great, fast hardcore band called A.P.B.. These guys are everything you'd ever want in a hardcore band- fast, juvenile, sloppy. I like it. 12 songs, decent production. GROWING CONCERN play good, old fashioned straight-edge hardcore with all the frills. If you like this stuff, you know what I'm talking about- pick it up! 4 songs, good production. Via C. Ferrata 23/ 00165 Roma, Italy. KORESH play fairly tuneful punk/ hardcore with 2 vocalists: a gravelly screamer and a more melodic singer. once again, pretty good stuff 12 songs, decent production. 1321 Drivers Circle/ Rocky Mt., NC 27804. And that's it for this month. As always I'm at: P.O. Box 2584/ Conroe, TX 77305.



For the past nine months or so I've been working at a fetish/bondage company in London, England. Our business motto could be "For All Your Butt Plug Needs," or "We'll Make You Look Like the Gimp in 'Pulp Fiction'." We sell the whole range of fetish gear: rubber and PVC clothing; S&M sex toys and bondage equipment, including whips, handcuffs, masks and harnesses; wigs (a big percentage of our clientele is cross-dressers); lingerie items like old fashioned seamed stockings; and magazines and videos devoted to to very particular interests (eg. entire magazines depicting nothing but women's feet). You quickly learn that far more people are into dressing up for sex than you could ever have thought. Particularly coveted are court shoes, these ultra-tarty 1940s style fuck-me pumps in shiny patent leather with six-inch stiletto heels — the kind of bad-ass dominatrix shoes Bettie Page (the Godmother of the fetish world) used to teeter around in. Men buy these for their wives and girlfriends, but a surprising number want to wear them themselves — we stock them in men's sizes. Lux Interior of the Cramps took this particular kink above-ground a few years ago, accessorizing his rubber catsuit with women's size 13 stilettos onstage. Also surprisingly popular are strap-on dildos for women. There are a hell of a lot of women out there sodomising their boyfriends.

Your preconceptions of what makes someone a "pervert" get challenged. Our shop is located in the region of London called "the City", Britain's financial district and our equivalent of Wall Street. Interestingly, it's the most outwardly conservative looking men in grey business suits who buy the scariest, bondage items like rubber gas masks. Believe me: the man sitting across from you on the subway with the briefcase reading the "Financial Times" is likely to be wearing women's pantyhose or an anti-erection male chastity belt under his clothes. Sometimes you get eager customers on the phone wanting to send us Polaroids of their wife wearing rubber, and more creepily the female shop assistant gets hassled by male callers who masturbate over the phone to the sound of her voice. I sort of know how she feels: one customer's call began innocuously enough, with him enquiring about our selection of wigs and whips, then he asked, "If I was to come to your shop, would I be given a good thrashing with a cat o'nine tails? I'll pay for it." This is most definitely not a service we offer. He became more persistant and asked, "Would YOU personally do it?" and offered me £25 (about $50) to whip him — which I've since learned is chickenfeed for this kind of thing. But then I would have been so inept he would have demanded his money back. More poignant are calls from elderly men — someone who could be your grandfather — who are in-the-closet transvestites, who ask haltingly about the sizes of our female clothes and then gradually reveal it's for themselves and you get the sense this is something they've been hiding and struggling with possibly for decades.

Life is harsh in London. This is probably the best job I've had since moving here from Canada four years ago. It permits me to scrape by while freelance writing. Like most people my age, I don't define myself by what I do for a living. I still have those floating dread "I'm-skidding-towards-my-late-20s-and-I-ain't-accomplished-nothing, Jesus-Christ, this-can't-be-my-life, get-me out-of-here!!!" panic attacks. I know people make assumptions about what you must be like when they find out you work for a sex shop. (My parents certainly don't know). A friend introduced me to a woman at a party and when she found out about my dayjob she started simpering in front of all these people I'd never met before, "You must have a very colourful sex life yourself, working in a place like that," which was really embarassing and made me want to snarl, "You should come home with me and I'll show you — and bring your boyfriend, too, if he's man enough." Hopefully I'll have moved onto something else relatively soon, but for the time being, working there is OK and it's taught me to have total respect for customers able to ask for the most intimate things related to their sex lives to a total stranger in the same way you'd ask about a tool in a hardware store.

Please send us your story about a job you've had, good or bad, or some scam or revenge thing you or a friend or co-worker pulled in order to maintain their sanity, dignity, or ability to keep on going. All stories will remain anonymous. Address to 'Hand Jobs' c/o MRR.

Teenage Suicide

WITH NICK FITT

The Sex Pistols are getting back together. Big fucking deal. Since everyone else has thrown their opinion in on this one, I guess I might as well put my five and a half cents into the ring.

A lot of older punks frequently ask me: "Nick, what do you think of the Sex Pistols getting back together? How does a person of the younger generation feel about the Sex Pistols getting back together?"

I generally reply with "I care about a Sex Pistols reunion about as much as I'd care about a Grateful Dead reunion."

What do the Sex Pistols mean to the younger generation? Depends on who you talk to. A lot of kids actually like the Sex Pistols. A lot of kids actually think that the Sex Pistols had a lot to say. A lot of kids wear Kurt Cobain t-shirts too, and I pay about as much respect to their level of intelligence.

In short, the Sex Pistols were the Rancid of their day. Sure they were one of the most energetic bands of the day, but looking back is that really an achievement? When Chicago and Peter Frampton were topping the charts, the new 7 Seconds album would have sounded raw and energetic. Mediocrity following total incompetence is by no means greatness.

This may sound like the ignorant rantings of some snot-nosed little mall fuck, but I really can only think of six pre-1981 punk rock bands that excite me even in the least. To me, The Misfits, Black Market Baby and Black Flag are the true founders of punk on this side of the big lake, and the Damned, Crass and The Clash were doing it on the other side.

What can I say about the English punk scene of old that hasn't already been said? It was totally fashion oriented. What were the Sex Pistols other than a vehicle for Malcolm McLaren to make a quick buck on the latest trend. What's more, they weren't even original. The story is well known, that McLaren saw Richard Hell, couldn't get him to come back to London with him and immediately put together the Sex Pistols.

For G-d's sake, they were the fucking Monkees of their day. It was as if someone said "Hmmm... there's a need for punk rock. I think I'll get some poor kids who I can exploit and give them instruments, put them in swastica t-shirts and call it a band."

And if I have to hear the "Great Rock N Roll Swindle" theory one more time I'm going to firestorm. Yeah, Malcolm McLaren (not the Sex Pistols) made a quick buck, but I highly doubt that their record label lost money, especially with the enormous British sales of their albums.

This time around the Sex Pistols are a little late. They are following after the Circle Jerks, The Misfits and ten years of a Clash reunion rumour. The "punk revival" has been on for a few years now, but I'm not at all surprised with their timing. They're coming back when "Punks Not Dead" shirts in the mall and circle-As being drawn by fascists are commonplace.

Although, I must say that I respect them for not hiding their motives- they're in it for the cash and nothing more. I wish more bands were that open. I wish more mainstream punk bands didn't make the pretention that they are "tearing things down from the inside". Maybe the Sex Pistols can smash some reality into the mall shopping "revolutionaries" who are into punk these days.

But hell, what is new and fresh about punk these days anyway? Maybe the Pistols will be the new fresh thing in punk in 1996. The Sex Pistols are so incredibly old that they're new.

And shit, all those old "punk was soooooo cool back in the day" types will love it. No more will we have to listen to their whining complaints that are just a punk rock version of my dad's ramblings. "Lousy kids, back in my day we had to walk ninety miles uphill both ways butt naked in the snow just to go to a show."

Maybe everyone will be happy. Except me that is. For one, I'm never happy with anything. It's my job to bitch and moan about anything and everything and never be satisfied. Secondly, I'm still crossing my fingers at the unlikely possibility of a Born Against reunion.

ENDNOTES

COLUMNS

1. The new zine still wants submissions and I don't really have any... please mail them to me...

2. On May 5th, 1996 the Almighty and Hallowed XSHOTGUN FLUX played their last show at the Met Cafe in Providence. A good, record smashing time was had by all and it was their best show ever. Some members are forming a new, as of yet unnamed band that will rock the mic as well.

3. If anyone knows where I can get some stuff by Anus the Menace please let me know.

4. I'm still looking to book shows. Call me. (508)226-DULL.

5. I can still be reached at Teenage Suicide Enterprises World Headquarters: 404A South Main Street, Attleboro, MA 02703.

6. Watch Your Shit Department: Jen Wright is a liar who will rob your ass blind just like she did to two of my friends (who don't know each other and live four hundred miles apart). Kick her ass.

THE UNITED STATES OF AMERICA
B 23023854
The Fourth Reich

This is part 1 of a 3-part interview of Dr Laura Head of San Francisco State University by Dave Emory.

DE: Hello, my name's Dave Emory, I'm the host of News From The Front and it's my honor and privilege this evening to have as my guest Dr. Laura Head.

LH: Thank you for inviting me.

DE: As we speak in November of 1995, there are a great many things that are focal points of the, what I call the media circus, and that I do not think are getting the kind of coverage and the kind of discussion they really warrant. I, as a political researcher, and I refer to myself as an anti-fascist researcher, sometimes don't know whether to laugh or cry as I view some of the things that are going on today. I've been viewed as quite controversial in the progressive political community, as well as the mainstream community to the extent that I've gotten any exposure there, for my views that not only is the United States going down the same route that Germany went down in the 1920's and 30's and 40's, but that the end result, I'm afraid is going to be the same. I think we are plunging down the road to what will eventually be overt German-style fascism, with one slight twist - we will have 21st century technology at our disposal. I should mention perhaps in that regard that many of our most important industrialists and financiers as well as political figures and national security figures, military officers, think Hitler and Mussolini were great. They love the doctrinaire anti-communism and anti-labor stance of Nazism and fascism and also the doctrinaire anti-semitism sat well with them too. As well as the doctrinaire racism and beyond that underlying the 3rd Reich's extermination programs, we hear a lot about the Holocaust, people will see movies like Schindler's List, and they will know at least to a certain extent what happened, but they really don't know why it happened. The Third Reich's extermination programs, the road to Auschwitz I guess one could say, grew out of some mainstream intellectual movements which not only were not unique to Germany, but which were profoundly influential in the United States, and in turn American intellectual thinking profoundly influenced German thinking. To make a very long story very short, eugenics thinking. Eugenics is really a pseudoscience, which purports to improve the human condition by the the selective breeding of human beings, some of which are viewed as better than others or more noble than others. So that you can theoretically breed those and get a better society.

LH: And we still are doing a lot of that, we're trying to find genetic markers for various different traits - genetic basis for alcoholism, genetic basis for drug abuse, genetic basis for crime, genetic basis for sexual orientation. And one of the questions that always comes up with this is once you find that marker, then what?

DE: Exactly. One of the things things that I find extremely dismaying, really there are a lot of things I find dismaying, but on the one hand, the growing appetite on the part of the media and the publishing industry for books such as The Bell Curve, which is an absolutely evil piece of pseudoscience, it's as scientific as a glass of lemonade, but it purports to be intellectually respectable. Richard Hernstein, the co-author, was a professor at Harvard.

LH: PhD in psychology.

DE: His co-author, by the way, as we were discussing off camera, Charles Murray, has a background in "counter-insurgency research in southeast Asia during the Vietnam war", quoting from the *Los Angeles Times* verbatim. Translation: he works for the intelligence community, or at least did and I suspect still does. On the one hand the publication of books like the Bell Curve which drew on research from people like Felique Rushtin [?], financed by the Pioneer Fund, a pro-eugenics organization which endorsed and influenced Hitler's racial legislation, it's founders Osborne and Hoffman [?] were honored by the Nazi-controlled academic community. It has survived until this day and pops up in the background of things like The Bell Curve, and also things like Proposition 187, one of whose co-authors received, his organization received funding from the Pioneer Fund, very much alive today. That on the one hand, and on the other hand the political battlecry of the far right, to "hold down government spending"...

LH: Let's go back to The Bell Curve for a minute here. Because I think it needs to be made clear just exactly what's happening with that book. The book sold something like 400,000 copies it's first week out.

DE: It was number one on the *New York Times* best sellers list.

LH: It was number one on the *New York Times* best... Now remember, this is an 800 page, thirty dollar, hardcover psychology textbook. At least that's what it says it's supposed to be. Those books never become best sellers. Why was it written not for the scholarly community, but for the general public? And why did the general public embrace it so quickly? Especially considering it is bad science. Geneticists will tell you it's bad genetics, psychologists will tell you it's bad psychology, everybody will tell you it's bad science. He dismisses all of the information that refutes him, generally in like one sentence or maybe two. He defines things in strange ways. He defines criminal behavior based upon those people who are in jail, totally ignoring white collar crime and corporate crime. So he defines things in such a way that make his point and if you're not reading very carefully, you will not understand that what we have here is basically a piece of racist propaganda, not a scientific book.

DE: And it's masquerading though, as a scholarly work...

LH: Sure!

DE:...and something which has merit and which should be taken seriously by "thinking people." LH: And when you see, when you saw Murray on TV shows being interviewed, he always played the nice, detached, scholarly college professor. He's not rabid, he's not racist, he's not getting upset and spitting, he's just dispassionately presenting the results of his research.

DE: I was wondering, did you see, there was a cover piece on him, a puff piece if ever there was one, on the, he was featured on the cover of the *New York Times Magazine*, in an edition I should say of the *Sunday New York Times*. Did you see that piece?

LH: I don't think so.

DE: It quoted his old high school teachers as saying how fond he was of cherry pie, it was absolutely asinine, and I'm only using that polite word because we're on camera, I would use a stronger term if we were not. I find the acceptance of a really pernicious book like that, which falls along an intellectual tradition which is basically fascistic, and beyond that an intellectual tradition which in Germany led to Auschwitz, eventually. The Nazi's racial theories were based on eugenics science, and grew out of not only intellectual thinking but also legislation which was in the United States. The Nazi sterilization law, of either '33 or '34, was based entirely on a sterilization law that was passed here in California. In Mein Kampf, Hitler sited the U.S. Immigration Restriction Act of 1924 as a model piece of legislation for insuring the "racial purity" of a society, one of the points being...

LH: And we're talking about comparable immigration restrictions again. And there is discussion now from the Republicans of not having people who were born in this country not automatically be citizens. And there is discussion, from what I understand also, of revoking the citizenship of naturalized citizens if they get convicted of any crime.

DE: This is in some ways very similar to the blood citizenship concept that not only operated in Germany under Hitler but still does in Germany as well as other European countries. Now the same anti-immigrant stance is being taken where gypsies and others, Turkish guestworker people who were born in Germany are being expelled because they are not of German blood, they are not considered German citizens. By the same token, someone of Germanic extraction...

LH: Which we have dome in this country in the past, we have expelled Mexican-Americans who were citizens, who were born in this country, under the guise that they were illegal immigrants, or sometimes because their parents were illegal and when we expelled the parents, we expelled the children at the same time. So we do have a history in this country of doing something comparable.

DE: One of the things that the Nazis, some of the Nazi leaders anyway, were quite candid about in their private writings was that the Jews were not actually responsible for Germany's economic problems, which were severe with a runaway German inflation of the early 20's and then the Great Depression, that it was deemed necessary to unify the German people behind the Nazi political program to scapegoat a "foreign element" for their problem. One of the things I find most distressing of the many things I find distressing about the current political climate, is the right-wing Republican battle cry "we have to hold down government spending", in particular the Reagan and Bush administrations, which rewrote the book on government spending...

LH: Not government spending, government spending on social programs. Because they don't want to hold down spending on the Pentagon, or the military, or weapons, only on social programs.

DE: This is what scares me. That obviously are not concerned about holding down government spending, it is between the lines a racist battle cry. It appeals to their constituency, Middle America or as I sometimes call it, Cracker America, basically "let's get those black people, Mexicans, who are on welfare and spending our hard earned tax dollars." Which is of course crazy, first of all welfare accounts for less than 1% of the federal budget, 85% of the people on welfare are white, but it is the scapegoating, the successful scapegoating, too, the fact that people did not rush the stage and hang Ronald Reagan in his garters says to me that this is succeeding, at least up to a point. I'm frankly terrified. I've been called paranoid, when I voice this opinion, but I'm terrified that we are headed towards an absolute catastrophe along the lines of what happened in Europe. I think that it is altogether possible that what could happen to African-Americans, people of color, eventually I think gays and Jews too, in this country, is very similar to what happened to European Jewry for the same reason.

LH: Unless we understand that it could happen here and start organizing to prevent it, one of the things that I find so unsettling is that with some people when you talk about this they act like it could never happen here. Which is exactly what people said in Europe before World War II. I think it can happen here, the same way it happened in Europe, because the same people who are sitting around and if not actively being complicit with this, are at least being complicit with their passivity, it's the same thing. And that's why I'm very much impressed by a lot of the organizing that is going on right now in defense of affirmative action. Because a lot of that is multi-racial , a lot of women's organizations have gotten involved in that, some gay organizations have gotten involved with that, because some people are starting to now see what has been happening. And they say that where Prop. 187, which was an attack on immigrants, it was used to divide the community. So you have now black people, American Indians, in some instances saying "this is not our issue so we don't need to worry about this, this is just affecting Mexican-Americans and Asian -Americans." Then you have the attacks on affirmative action in the university, and that now is saying "whites and Asians against blacks and Latinos", and Indians sort of got forgotten in that so it's another divide and conquer thing. And then you have the whole issue of crime, which is trying to divide folks on a class level.

DE: Do you think that the attack on affirmative action is also a manifestation of scapegoating of minorities...

LH: Oh definitely! Definitely!

DE:...for problems which are not caused by those minorities?

LH: If you look at the university, the percentage of black faculty who are tenured in the U.C. system since 1965 has gone up less than 1%. So the problems in the U.C. system can not be because black faculty are taking over, the numbers aren't there. The numbers for students are doing about the same. So it's not as if the numbers are going up that greatly. But we've become convenient scapegoats. So now you can have white students, white male students especially, who say the reason they don't have a position is because unqualified black people have the positions. Because the assumption always is that white men are always qualified. And other people are unqualified unless we can prove it. Well who says they're always qualified?

DE: Ronald Reagan's proof that they aren't!

LH: And why the attack on affirmative action as it applies to people of color and women, and not the affirmative action in the university that applies to children of alumni, or children of faculty? Who should not need any help, right, because they've got educated parents, so they should not need any help. But we're not attacking them. What about attacking the preferences at certain places for international students, or out of state students, because you know they bring in more money. They're not attacking that either.

DE: Down in the Silicon Valley, where I live and work, I have not heard or seen any scapegoating of people who are occupying engineering positions from various Third World countries. There are a lot of Indian and Pakistani engineers there, yet we're not hearing about that, although perhaps...

LH: That will come next, because what I think is very clear here, and I think that we saw this with The Bell Curve, and we saw this in Europe before World War II is they attack one group and if it's successful they move to the next. And the next, and the next. And it's not going to stop until we stop it. And so, and I saw this with some of the faculty in the C.S.U., because we just ratified a new contract because we're unionized, and the contract we have now is terrible. And a lot of my colleagues were moaning and complaining about how terrible the contract is, because they're trying to institute merit, or they are instituting merit pay, and they are trying to move toward an attack on tenure. Well, a lot of my colleagues didn't seem to understand how these attacks were going when it was hitting immigrants, when it was hitting students, when it was hitting people on welfare, now it's hitting us. We're state employees. So you know you're attacking the state, you're attacking us. But now it's hit home and a lot of them now are very upset.

DE: As a university professor, have you seen , in your own experience, any tangible acceptance of The Bell Curve as an intellectual document, or in your experience and opinion, have people been able to see through that?

LH: I've not found anybody who will admit to having bought the book and admit to agreeing with it. When we had a faculty forum on campus, we could find no one who would even admit, who would speak in defense of the book The Bell Curve. So I think there are a lot of people who have it, who believe it, but who don't yet think it's safe to admit it in public.

DE: That in some ways is even more dangerous than, the enemy you don't know could be viewed as more dangerous than the enemy you do know.

LH: Sure!

DE: I've been called paranoid, Dr. Head, for expressing some of the opinions that I'm now expressing with you and my fear, my overall fear is that in the event of an economic collapse, frankly I'm terrified of one coming, I think our deficit situation, and the deindustrialization of America, the wonderful euphemism of "downsizing", which means firing people, using groups of part-time employees without benefits, ultimately is going to lead to a collapse of our economy. I am terrified about the possibility of a final solution, I think initially it will be to the "Negro problem", because they are the most visible and most scapegoated of our minorities, I think eventually gays and Jews and other people will probably follow them. The real meaning of the "we've gotta hold down government spending", whereas Reagan and Bush rewrote the book on government spending, Reagan by himself tripled the national debt, it really is a thinly veiled racist battle cry, in my opinion. What scares me, and I've been very explicit about this on my radio program, is that with poor people, with minorities, people of color in particular, being scapegoated for America's economic problems. In the event of a drastic worsening of those problems, the degree of scapegoating may worsen correspondingly. Perhaps even resulting in an American Auschwitz or something of that kind.

LH: I think if anything happens, I mean I can see that black people are being scapegoated, and I can see that if the economy gets worse, we will start having more hate crimes, more racist violence against black people. I don't see us having an Auschwitz, I don't see us having concentration camps, because I don't see the black population going. I don't think that black people are in denial, and think that it could not happen to us. I think there are a significant number of black people who believe that it could happen to us if the time is right. And because of the availability of weapons, and especially, you know, what's happening with weapons with gangs, I think what that would turn into is not an Auschwitz but it would turn into a race war.

DE: It's interesting that neo-Nazi groups and white supremacist groups talk about a coming race war...

LH: And they keep stocking weapons. You may remember, I saw last semester where they confiscated, what was it, 25 million bullets, and then they ended up having to give them back...

DE: This was at Santa Clara, I think it was more than that, I think it was like 75 million, a phenomenal amount of ammunition...

LH: And I never saw anybody bring up the question, who's buying all of these bullets and for what? The whole issue was whether they're legal or not legal. My question kept being, even if they are legal, why do they need that many bullets? What are they planning? What guns do they already have that they are putting these in?

DE: I believe those rounds were for the Chinese version of the AK-47, arguably the most ubiquitous assault weapon around. Certainly there would, in a market sense, there would be a lot of potential markets for those, it's probably the most widely used and maybe the best assault weapon around, so that the intelligence community for example would love to get their hands on those rounds, or they could use them to cut deals and form liaisons and various...

LH: But the intelligence community probably already has their multi-millions stacked up. And it wasn't going to black or Latino gangs, because they don't have the money to buy them in that quantity.

DE: That's a very good question. I wonder too about the possible role of technology, where things, there are things being experimented with now in which various types of electromagnetic radiation are being used, theorized as being able to put entire population groups out of, basically knock them out of functional state, when then perhaps they could be rounded up. I'm also worried about the possibility of media control. If the media doesn't report it, then how are people necessarily going to know? One of the things that happened with...

LH: Well what I'm finding is more people are going on line on computers. And that's one of I think the unanticipated consequences of the computers. Because now you have more people, and in spite of the whole thing we keep hearing from the media that blacks are computer phobic and are not being on line with computers, that's not true.

DE: That's part of media racism.

LH: There's significant numbers of black folks I know who are going on line. I'm constantly having, and I'm not on line, but I'm constantly having students who know I'm not on line giving me things they have downloaded from their computers that they think I might be interested in, they give it to me because they know I can't get it myself. And it's just amazing how many people are coming up and giving me these things that they have downloaded, telling me about what they have heard on these various different bulletin boards, getting information out across country, overnight, so I think that even if we can't get things through the normal, corporate controlled media, we are having access to alternative media, at levels that we were not even aware of ten years ago.

to be continued next issue

For more information about Dave Emory, his research, and his audio cassette series, contact: Archives On Audio, PO Box 170023, San Francisco, CA 94117 or c/o KFJC, 12345 El Monte Rd, Los Altos Hills, CA 94022, phone 415-346-1840, email - archives @igc.apc.org, Web site - http://www. cygnus.com./kfjc/emory. Attention non-commercial radio stations! Contact Archives On Audio regarding Dave Emory's weekly radio program.

Brian Zero
IMAGINE THAT

Do you remember when Philip Morris carted the Bill of Rights around America in a convoy of expensive red, white, and blue vehicles? On the documents two hundredth birthday the aforementioned multinational paid to display it in cities across the land, and to display themselves as an all American company, a standard bearer of freedom. The effectiveness of this gimmicky PR show was highly questionable: the Philip Morris entourage found itself confronted by anti-tobacco industry protesters in many of its destinations, as well as being repeatedly tailed by the "Statue of Nicotina": created by the group "Doctors Ought to Care," this twelve foot tall replica of the Statue of Liberty held a cigarette as a torch, with one arm covered in chains symbolizing the weight of the addiction of millions who are hooked on tobacco products manufactured by companies such as Philip Morris.

Now, from the same corporation that once tried to employ patriotism as a tool to help people forget the deadly product it is pushing, comes a new blunder into the world of strange advertising techniques: the Marlboro Train.

Apparently, Philip Morris has purchased a high speed passenger train, painted it red with white "Marlboro" logos all over it, and made plans to run it across the American mid-west. According to the Philip Morris promotional video I viewed on the subject, the train is to be used to whisk riders off to a vision of America suited perfectly for the Marlboro man and woman, an America of rodeos, steaks on the grill, beer in the glass, and a natural landscape that still needs to be tamed by rugged individualism.

What is boggling to me is that Philip Morris would actually have let such an idea escape beyond Research and Development and to materialize in reality. A train such as the one Philip Morris is going to use must have cost tens (if not hundreds) of millions of dollars. But then what is money to a corporation like Philip Morris?

Philip Morris is #7 on Hoover's list of America's 100 largest companies (GE is #9, Coca Cola is #53) with $65 billion in sales in 1994. They own Kraft foods with its 33 brand names from Maxwell House to Oscar Meyer; they own Miller Brewing with its brand name beers from Meister Brau to Red Dog; and of course Philip Morris is the maker of cigarette brands from Marlboro to Virginia Slims.

Philip Morris and their supposed rival RJR/Nabisco are the targets of a massive boycott for their practices of marketing tobacco products to youngsters; especially in third world countries where both have pushed to soften laws and both engage in shadowy efforts to get teens to smoke, e.g., hosting music festivals where young people pay to get in with empty cigarette packs. This boycott is being called by INFACT, an organization that launched a successful boycott campaign against General Electric in the 1980's, due to this company's involvement in the field of nuclear weapons production. Unfortunately, I have my doubts that the boycott of the two tobacco giants will be as effective: both Philip Morris and RJR/Nabisco clearly dominate the shelves of American supermarkets with their merchandise; and as such, the idea of abstaining from their products for the typical consumer becomes a harder question than whether or not to buy a certain type of light bulb.

Perhaps this is where the Marlboro train comes in. Perhaps Philip Morris is confident enough in their cause to create a mobile middle finger towards groups and individuals who oppose them, a red war flag inviting attack, inviting people to call it the "cancer express," or the "iron lung." Or perhaps Philip Morris just has so much money to squander that they are ready to dump it into nearly any absurd idea that twists its way down the imaginations of their advertising people. At any rate, get out your spray cans because it may be appearing at a town near you.

CRETINS FROM LONDON

Bev Elliott x

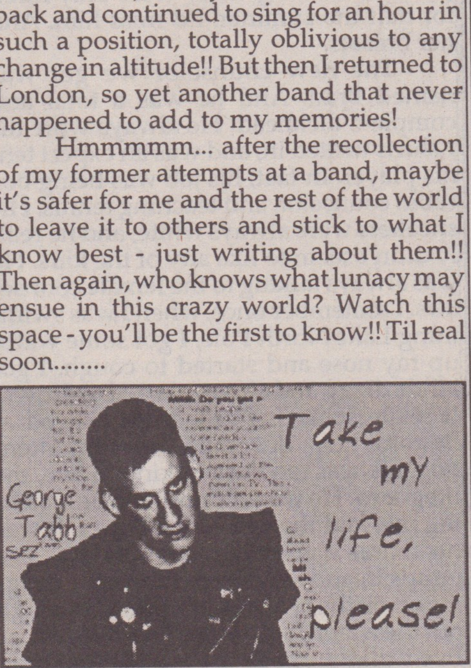
"OLD HABITS DIE HARD", they say. (whoever the fuck these knowledgeable THEY are!) I guess "THEY" are right - I'm certainly still a punk, love my beer, pick my nose with the index finger of my left hand etc., etc....! The old adage would also seem applicable to one Mr. PAUL COOK, a.k.a "COOKIE" - the ever porcine and grisled stixman of the recently reformed SEX PISTOLS. He may be worth a buck or two, thanks to this reunion. But he still couldn't resist returning to his infamous "crook" days when he visited a major London radio station to be interviewed alongside his other long-term dullard mainstream project i.e. the drummer for Edwyn Collins band. I have it straight from a reliable "insider source" present at the occasion, that as Cookie was leaving the studio, he had to be stopped by the very embarrassed producer of the show, who had to point out that Paul was leaving with well over double the amount of C.Ds that he'd arrived with - the rest being the property of the radio station, plus a few from the producer's personal collection too! Just couldn't pass up the opportunity, huh Cookie? Good on you, I say - but what a jerk for getting caught! Hmmm, should I have said "allegedly" somewhere in my opening rant there? NAH - fuck it! I know it's true, so what the heck! Try and sue me - you can't get blood out of a stone, so "they" say....

Another pearl of wisdom often dropped by the all-knowing "they", is that "it's a small world". I would certainly have to agree with them on this observation. Only the other night my telephone rang (that in itself was pretty damn remarkable, as it meant I hadn't been cut-off again for non-payment of bills as per usual!) and a real "blast from the past" of a voice asked uncertainly.. "Is that Bev Elliott?" After replying to the affirmative (also somewhat uncertainly — you never know who's trying to catch you these days!) the voice went on to inform me it was none other than "STU P. DIDIOT" - former guitarist from the brilliant old London-based punk band CHARGE, later of HEZASHEZA - and a long-lost friend that I hadn't heard of since about 1982!! It seems dear STU P. DIDIOT (he actually changed his name by legal deed-poll to fuck the authorities!) had recently undertaken mending other people's guitars by way of making a meagre living (being presently "bandless"!) and the last punk who had brought his guitar in (a total stranger to Stu, I should add) had suddenly and bizarrely thrown into their small talk conversation "Oi - do you know Bev?" (not even Bev Elliott, just "Bev"!) And what was even more bizarre, Stu said, was the fact that he instantly knew and thought of "me" as being the "Bev" in question, despite the 14 years that had elapsed and lack of any other description or info being offered up in the question! The punk needing his guitar fixing, turned out to be none other than ALBERT AWFUL, guitarist par excellence with THE STAINS - the band I have to "thank" for starting me off on my German (mis)adventures last year!! So, ALBERT AWFUL put STU P. DIDIOT back in touch with me - and the rest is history, as "they" say!!! Of course, STU P. DIDIOT wanted the low-down on what's been happening in my life, and what I'm doing NOW... was I in a band? etc....which lead me to thinking... (serious stuff that - THINKING!!!) You know, after all these years of being involved with our punk movement in so many other forms (from journalism to band management - you name it, I've done it!), I've still never actually had my own band - and it HURTS! Sure, I've come "close" to it on many occasions! I guess early 1977 was the first time I got together with a few friends to form what could loosely be termed a "band" - I mean, we had a name - "VIOLENT NIGHT" (a skit on the Christmas carol, Silent Night - cringe!) and we had some sort of semblance of "who would attempt what"....I would sing lead vocals alongside SPIDERMAN (a complete speed and acid freak), JOHNNY would play guitar and 2 others who I can't name (I mean I really CAN'T!) would try out drums and bass and manage between them as best they could! The first "band disagreement" came about virtually immediately, because SPIDERMAN insisted his mongrel dog, lovingly named "FUCK" had to be part of our "stage-act" whenever we played gigs. (Spiderman had taught the daft mutt this trick, that whenever he shouted its name twice in quick succession - "FUCK FUCK" - the bastard would start humping the nearest poor sod's leg for all it was worth, in a perverse attempt at mating!) We had our first rehearsal-come-gig combined all sorted out at a local church hall.... and Spiderman turned up totally bombed outta his brain, brandishing what the rest of us thought was a shotgun (but turned out to be an air rifle!) and started shooting the place up! Everyone made a sharp exit - thus the end of my first band before we'd even started! I'm pretty certain Spiderman is dead now, after "progressing" onto heroin, and I haven't seen Johnny since 1980, but fear a similar fate for him... (then again, STU P. DIDIOT turned up again after all these eons, so I shan't rule the possibilities out completely!)

Then 1980 saw me and VINCE (now of SPUNKY - he of whom I still bear the namesake, though nothing else!) persuade CHARLIE (UK SUBS) HARPER to be our manager and write songs for our band.... that, needless to say, never materialised! (I often wonder if CHAS later used our songs for the SUBS, and if so - which ones?!?) By far the funniest attempt at my band has to be "THE SLOPS" (an English colloquism for the dregs of a beer barrel/ overflow from a pub's beertaps that's collected in drip-trays and served up to unsuspecting punters at dubious watering-holes!) - which in reality never existed in the first place, but the legend lives on....! The band was the brainchild of HOCKY HOMEBREW (he of INSTANT AGONY and now THE GO-HEADS infamy) and yours truly in the early 80s - but the "name" stage was as far as we got in reality, let alone recruiting the other members, despite numerous offers from far and wide! HOCKY even made up thousands of stickers himself, bearing the name THE SLOPS, and gave them out at numerous gigs! Before we knew it, people were actually arguing over the fact that they'd been at our first "secret gig"... it was hysterical! We were tempted to add fuel to the flames of this scam, but tired of the joke it had become to us, and thus killed off our "baby" before it grew into a bastard mutant! Then last year, after several gallons of beer, DAVE (FERGY) FERGUSON and I declared we should finally pool our dubious talents and experience and form a band together after all these years, on the strength of the fact we are debatedly the "two oldest original punks in town".... then I buggered off on my German adventures and the moment passed and/or we sobered up (probably a combination of the two!).

In Germany, I actually got my shit together for one rehearsal with an erstwhile band (no name!) consisting of me on vox, SARI (of THE MISSTAKES) on bass and MICHAEL and HARRY (from THE BEATLESOHNS) on bass and drums respectively. We carried 4 crates of beer, 8 bottles of wine and 1 bottle of "Kleine Fiegling" (that lethal vodka and fig-based liquor!) into THE BEATLESOHNS rehearsal rooms - and locked ourselves in for the whole night! Unbeknownst to me at the time, I was suffering from the early strains of pneumonia, and thus sounded like bloody Courtney Love on speed - and couldn't speak at all for two days after the session! Apparently, after falling off the drum-riser stage for the second time (backwards, still holding my mike stand!) - I lay on the floor on my back and continued to sing for an hour in such a position, totally oblivious to any change in altitude!! But then I returned to London, so yet another band that never happened to add to my memories!

Hmmmmm... after the recollection of my former attempts at a band, maybe it's safer for me and the rest of the world to leave it to others and stick to what I know best - just writing about them!! Then again, who knows what lunacy may ensue in this crazy world? Watch this space - you'll be the first to know!! Til real soon........



So, there I was, in front of the whole damn camp. Me and Roy Twig. And they were yelling stuff at us like "Retard" and "Faggot". And the counselors weren't doing anything. Just watching. Then one kid runs up and hits Roy right in the face, and then says, "we don't want your kind here, you fucking retard. Go back to the institution." All the kids laugh, as do some of the counselors. Then some kid yells at me, "Hey George, you pussy boy, why are you sticking up for a retard? You some kinda fag?" I don't know what to say. I mean, hell, I was wearing little blue camp shorts, and the Camp Kaibian t-shirt, and I do look like a puss, but, I had to wonder what was wrong with all these kids. Then someone hit me. In the face hard. With a bottle. My nose started to bleed. One of the counselors yelled to the kids that it was quite enough. But they didn't think so. The insults kept getting hurled at us, and Roy just looked at me with a confused look. Then some kid yelled that his parents didn't want him going to camp with a retard. I yelled back to the kid that Roy was my friend, and a good person. He just laughed, as did many of the other kids. Then the same kid walked up to me and told me to get out of his way. His name was Brian. A big Irish kid. And he was like one of the worst bullies at the camp. I told him that I wouldn't move and to leave Roy alone. Then Roy said to me, "George, why are they doing this? Where is my ball? I want my ball". The ball Roy was referring to was a ball he had made out of masking tape, and had somehow become very attached to. All the kids laughed and Brian warned me for the last time to step out of the way. I looked at the counselors who were watching, and suddenly realized that there was no way they were going to stop this. Roy Twig, a retarded kid, was about to get beaten. And they probably wanted it to happen. They were tired of having to take care of a retard. They probably figured if he got beat up, then he'd leave, and he'd no longer be their problem. So I think they were excited to see Roy eat some fist. Only thing was, there was one thing they hadn't counted on. Me. Fuckers.

I think it was my twelfth summer. Or something like that. My parents decided that it would be a good thing for me to go away for the summer. Somewhere far away. Like New Hampshire. Actually, Lake Winnapasockee, or however you spell it. To a camp called Kaibian. Some Indian name meaning some shit about land and rivers and crap like that. It didn't matter. The important thing was that I was getting out of the house, and away from an abusive father and step-mother. When they sent me away to camp, they told me that they would come visit on Parent's weekend, which was like five weeks away. So, of course, I looked forward to that weekend with dread. Actually, I don't remember if they actually made it up there. I don't think they did. They said they were too busy or something. It was just as well.

Anyway, so I am sent off to camp with my trunk and duffel bag and everything. I remember taking the bus up there from New York. The ride was long, and I got to talk to lots of kids. One of them was named Tony. Tony Gordon. He was from New York too. A slightly over-weight kid. I remember him telling me on the way to Kaibian that his parents wanted him to lose weight, and this camp promised that they could help with that. I remember looking at Tony, and seeing nothing wrong with him. But, obviously, his parents thought there was. Whatever.

So, we arrive at camp, and as luck would have it, Tony and I get to be in the same cabin. By cabin, I mean cabin. Like what fucking Lincoln built and lived in. A god damn log cabin. It seems that all the kids at the camp slept in cabins. Like out in the woods. In nature. And stuff. It was really weird. But they did have electricity, so there were lights and stuff. Still, we were in the mountains, and there was no heat, and at night, it got way fucking cold. But I was a man. I could take it. And besides, to tell you the truth, it was great to be away from home. Away from my parents, and brothers and sisters. The only people I missed were my mom and step-dad. But I kept in touch with them through many, many letters. Of course, in these letters, I asked them for lots of stuff. Like Mad magazines, candy, and whatever a kid wants at camp. And they sent stuff to me every week. They were called "care packages". And it made me feel really nice. Actually, my dad and step mom sent me packages as well. In them I'd find things like my dad's old socks and t-shirts, which he said would keep me warm, and books on math, so I could be ready for school the following year. I think these packages were more like "don't-care packages". I remember once my dad sent me a picture of he and my step mom in Mexico or something. In the picture he was holding up a big fish he caught. In the letter that accompanied the picture, he told me to put the picture up in my cabin, near my bunk, so I wouldn't miss him. I threw the picture, and his letter, in the outhouse toilet.

So, the first couple of weeks of camp were okay. I mean, I learned to swim in a lake that had temperatures below that of my freezer. I mean, hell all ya had to do was look across the lake and see Mount Washington, with the snow on the top of it, to know the water was gonna shrink your testicles to the size of peas. Also, I learned to whittle. That meant playing with knives. Which, to me, was very cool. I also learned all about different kinds of plants and animals, and how to get more food at the mess hall by eating very quickly. I also learned how to steer a canoe. Although that is something that I know a lot of people will debate me on.

As I was away from home longer and longer, I grew closer to my friend Tony, and the counselor of my cabin, Chris. Actually, my cabin was called the "Tiger" cabin. That is what we named ourselves. Other cabins had cool names like "The Bears", or "The Eagles". But we were "The Tigers". I don't know why we named ourselves after a dog on The Brady Bunch. Oh well. Anyway, Chris grew to really like me and Tony, and would sometimes take us into town. With his wife. Pam. She had the largest breasts of any woman I had ever seen. I remember once in the car, on the way back from town, I was really tired, and asked Chris and Pam if I could go lay down in the back. They said yes, then Pam asked if I would rather lay on her lap. I wound up lying on her chest. The best pillows I ever felt. I remember looking up from the back seat into the rearview mirror, and seeing Chris looking at Pam and I. He kinda had this funny smile on his face.

So, summer went along well until the beginning of August. At that time we were to get a new camper, and a new counselor. It turns out that Chris was going to be leaving the camp, along with Pam, on some trip to some foreign country or something. They were only hired for half the summer. I'd miss him. And her breasts.

The new counselor we got was named Brad. And he was a total and complete dickhead. He always wore his t-shirts tucked in, and was an expert tennis player. In fact, his job was being our cabin counselor, and teaching tennis. His sneakers were always white, and he really didn't seem to like any of the kids. He was always talking to the female counselors. I remember once, when I was swimming Lake North Pole, I got some water up my nose and started to cough. I got kinda dizzy, and almost started to drown. It really sucked. I yelled and waved at Brad for help. But couldn't get his attention. He was too busy talking to Eve, the lifeguard. He was supposed to be watching me, and the rest of the Tigers. It was his tennis day off. Anyway, finally, Eve jumps in and saves me. When she drags me up on the beach, and makes me cough out the water, I start to feel better. Then, as Eve walks away to get me a towel, Brad leans over and calls me a little asshole for ruining his chance to score with the chick. Nice guy.

So, besides Brad, we get a new camper. I remember the day he came. We were all told that we were going to get a new camper, and he was "special". His name was Roy Twig. And he was mentally retarded. Brad informed us that it was not fair that Roy was going to camp here, and that he was going to be put in the Tiger cabin. He said that Roy was fourteen years old, a full two years older than anyone else in the camp, and quite a bit to handle. He told us to try and be nice to Roy, but not to worry if we weren't. That if he left, it wouldn't be such a bad thing. Then we met Roy.

He entered the cabin with his parents, who seemed very nice. Roy was about my size and weight, meaning he too was small for his age. He had a soup bowl haircut, and blonde hair and blue eyes. He was wearing his Kaibian shirt, and blue shorts. And in his hand he had a ball made of masking tape. As he played with it, Brad's dog, Buffy, kept trying to take it away. I remember Roy started to cry and say "bad dog" and stuff. All the kids laughed, as did Brad. Roy's parents just kinda smiled an uncomfortable smile. Finally I pushed Buffy away, and Roy said "thank you" to me. And he smiled. And it was a wonderful smile. A smile that was just that. A smile. Pure and honest. And it made me feel nice.

So Roy and I became friends. We went boating together, swimming, and even went on nature hikes. I liked the kid. Sure, he was a little slow, but everything in the world was new to him. He liked the trees. He liked Buffy. He liked the mountains. The lakes. The food at the camp. I guess it was good that he was retarded. Anyway, he liked everyone and everything. And that was a problem.

See, all the kids at camp didn't like Roy. And neither did most of the counselors. The kids thought he was weird. Some kind of freak. I mean, he had buck teeth, weird hair, and cried and screamed a lot. And this was very strange to many of the campers. Maybe they were scared of the something unknown about him. Me? He was a kid like me, and he was fun. Hell, he liked to melt ants with a magnifying glass just like me. He liked to eat really fast so he could get more food. So what if he wet his bed every once in a while, and would cry in his sleep. He was nice. And that is the key word. Nice. Everyone took advantage of him.

I remember once this group of older kids told Roy that they lost their candy in the outhouse, and wondered if Roy would get it for them. They led him to the outhouse and said the candy was down in the area where all the crap and piss was. Roy went in there. He came back to the cabin all covered with shit, and smelled horrible. I remember Brad freaking out, and dragging Roy to the showers outside the cabin, and then yelling at him, calling him a fucking retard. Roy just cried.

Another time, we were playing softball, and the ball went near a nest of wasps or bees or something. None of the kids would go get the ball, so they sent Roy. He was just happy to be useful. He was stung so bad, he spent three days in the infirmary. Of course, if I had been around for any of this, I would have stopped it. But I wasn't. And I still curse myself for that.

One night all the Tigers were making fun of Roy before bedtime. I asked them all to stop, and they all called me "fag" and "retard lover" and stuff. I looked over to Brad, and he just smiled. Anyway, they kept insulting Roy, and he started to cry very badly. So bad he was shaking. I sat on his bed next to him and hugged him. I told him not to cry, and that everything would be okay. I just got called "fag" more. Dorks.

So that night, me and Roy decided to run away. To where, I have no idea. But I felt that I just had to get Roy away from them. They kept telling him that they didn't like him, and that their parents didn't want them going to camp with a retard. I felt as though there was no one there to protect him, and he was a great guy. I remember once telling my Dad over the phone that I met a kid named Roy, who was mentally retarded, and who was my best friend. He told me that it was not my responsibility to take care of him, and to hang out with normal kids, like that fat kid, Tony. I didn't understand him. I never did.

So, we go out into the woods, and sleep there overnight. We build a campfire, with traits that we learned from camp, and a book of matches I stole from Brad's trunk. That night, Roy opens up to me as much as he can and tells me that I am his best friend. He says that he loves me and his masking tape ball very much. And Buffy, the dog, too. Finally, the fire goes out, and we sleep under the stars. Of course we freeze our fucking asses off, and are found at like five in the morning by an entire search party.

The next few days I am yelled at by everyone in the camp. I am told that I took Roy's life into my own hands and that I should have never run away. I am told that Roy is a bad influence on me, and the rest of the campers, and that he will be leaving the camp as soon as they can some way to kick him out. They tell me not to hang out with him anymore, or they will tell my father. I tell them to go ahead.

Things get a lot worse over the next week. A pure and simple hatred for Roy develops in Camp Kaibian. The counselors hate him because they are responsible for him, and the campers hate him because he is different, and their parents hate him. This leaves both Roy and I very confused and alone. I try to make new friends like I am told, but every time someone says to me, "Hey, aren't you friends with that retard", I go crazy and start fighting. I become a "problem camper".

Then one morning the shit hit the fan. It turns out that Roy was throwing his masking tape ball around, and it landed on Brian the bullies bunk. Buffy, Brad's dog, hopped up on the bed, and decided to take a leak. Only problem was, Brian was still in the bed. Brian starts yelling and screaming at Buffy, and then Roy. Roy starts crying and runs outside. During the morning gathering. Ya know, when they blow the trumpet and everyone gets together. Whatever the fuck that is called.

So, the whole camp is out there, and Roy is out there crying. Brian comes out and starts calling Roy a retard. The rest of the camp join in. The counselors do nothing. Brian says that they don't need his kind around here, and to go back to the institution. Roy gets confused and just wants his masking tape ball back. He also asks me why they are doing this. I tell him I don't know. Then some kid punches Roy in the face. He just looks stunned for a few seconds. I'll never forget that look. Then Brian tells me to get out of the way, that he is going to teach Roy the retard a lesson he'll never forget. I tell him to leave Roy alone. He tells me to get out of the way. I tell him again to leave Roy alone.

The whole time this is happening, everyone is watching. I start to get really nervous, but know I must hold my ground. Brian tells me that this is his last warning, to move out of the way, stop being a "fag", and let him beat up Roy.

Then I did something I rarely do. I started shaking. Not just a little, but a lot. I couldn't help it. I also felt my lips quivering, and I felt tears running down my face. And I started crying. Loudly. Moaning. Everyone looked at me. Shocked. Hell, I was shocked myself. I didn't know why I was crying, or why I was shaking, but I was. And I looked at Roy. And he looked at me. With his big blue eyes. And he said, "Don't cry, George". And then I snapped.

I started to hit Brian with everything I had. Fists. Knees. Kicks. Whatever. It took four kids and a counselor to get me off of him. I gave him two black eyes and a bloody nose. They dragged him away, and as they did, I was still crying and shaking. Then Roy hugged me. And started crying as well. And told me everything was okay. Imagine that. Roy settling me down.

The following week Roy was kicked out of camp Kaibian. They said he was too much trouble, and too much responsibility. His parents came and picked him up. They told me that I was a good friend to him, and that he will always remember me. I told them that I really like Roy, and wished him well. Roy said good-bye to me. I think he thought he was just leaving for a day or something. I don't think he really understood what was going on. But it didn't matter. It was probably better that way. He'd probably forget me in time. But I'd never forget him. He was really nice. And my friend.

Two years later I got a Christmas card from the Twig family. And Roy wrote something on it. It was hard to read, but it said, "To George, my best friend, Merry Christmas. Love, Roy."

Take My Life, Please.

Endnotes:

1. The Furious George single is out on MRR. Buy it so I can put down the third payment on my private "Furious George" jet.
2. Um, write e-male at tabb@pipeline.com, or snail mail to p.o. box 323, Village Station, N.Y, N.Y. 10014.
3. Saw some really cool bands lately, including BLANKS 77, NIBLICK HENBANE, SEA MONKEYS, and LONE WOLVES. Um, also saw HEAL!, the new band from Stephen from False Prophets. They have a demo, and it is good. The first song on it is still running through my head. If ya like good music, get it by writing to them at Heal!, Half Human/Half Cone Productions, 373 92nd St, #B-65, Brooklyn, New York, NY 11209. I think ya gotta send them like four bucks.
4. I have been getting lots of nice letters, lately. And I just wanna say hello to some people in print. If I forgot your name, I'm sure you'll let me know. Hello to Cate, Yvette, Wes, Sean, Sarah, Ericka, Dave, Jasmine, Ben, Mike, John, Susan, Mark, Rhonda, Jennifer, Lisa, Sambo, Jay, Josh, Stacey and the rest of you all. Thanks for being my friends.

Count Your Lashes Out Loud

Queenie

Good Vibrations, San Francisco's do-it-yourself, one-stop shop for sex toys, books, and manuals, inaugurated May 1996 as the first annual National Masturbation Month. And I bet you thought we already had one! Well, I wasn't going to be left high and dry: I started off the month of May masturbating like a wild woman. Even when I wasn't in the mood;

I did it for my country. I was jilling off everywhere I could hoping to inspire others to join in the festivities. My best friend, E and I looked high and low, collecting common and unusual items that also had tremendous masturbatory functions. Bed posts; little souvenir baseball bats you get at the ballpark; portable asthma nebulizers (if you don't know what these are, I suggest you fake an asthma attack because the vibrations on these machines force orgasm after orgasm out of you until you're literally, or is that clitorally, numb); corn on the cob; screwdrivers; chains-the larger the link, the better; pagers; and boots of all types. We invested in vibrators of all speeds and sizes, watched instructional videos, and kept orgasm journals to map our flush-arousal-peak-plateau-resolution. But even with all of our dedication and commitment to this holiday, we did deviate from solo activities every now and then. I was getting tendonitis and E was getting calls.

To kick off the celebration of self-love, my friends and I all trekked down to the Roxie Cinema in the Mission, host of the "*Salute to Masturbation.*" I knew it was going to be crowded, but by the time we got there, the lines extended all the way around the building! Throngs of people congregated to masturbate in public. I did everything I could to get tickets for the sold out show, but my sexual offers paled in comparison to the remote-controlled vibrating egg (with clit attachment, of course) the ticket agent had in her boxers. The audience from the first show came out of the theater looking flushed and very relaxed. A harsh contrast to the fifty cold, ticketless, frustrated masturbators left standing outside. We started chanting, "Third show, third show, third show!" Then the manager came out and told us that he'd love to put on another show but the hosts were too exhausted. Now there's a job anyone can keep: Go to the office, get undressed, masturbate yourself to exhaustion, get dressed, and go home. Sure, I'll work overtime...

But for the unaware and unequipped, I'm going to recommend a couple of items that are guaranteed to please. Cuz these aren't your mama's sex toys... Everything's bigger, better, and so much more colorful. Let's start with vibrators. There are basically two kinds of vibrators, wand and battery operated. Wand vibrators are often marketed as massagers. They have flexible vibrating heads and a long handle that allows for lots of maneuverability. But they usually need to be plugged in. Not a good choice for the outdoor masturbator. If you're like me and need a more portable friend, try the battery vibrators. They're inexpensive, easy to clean and give more gentle vibrations. They also come in many different styles. There's the realistic (read: penis-shaped) flexible 9 1/4" long, 1 5/8" in diameter *Jesse James*; the cute 7 1/2" long, 1 3/4" in diameter *Smoothie*; and then there are the Premium Vibrators: *The Aquassager*, completely waterproof; the *Pink (or Textured) Pearl*, vibrating eggs for clitoral and/or vaginal stimulation; the *Venus Vibe*, beautiful sea-shell shaped vibe with hidden clitoral stimulator, and the *Auto Arouser*, a vibrator that plugs into the cigarette lighter of your car. Any one of these will give you an excellent cardiovascular workout. If you just want insertion, get yourself a nice big dildo. Or a little one if you prefer... Dildos can be used with or without a harness and come in a variety of styles, sizes and materials. I recommend the silicone dildos since they retain body heat, are resilient and easy to clean. But they lack the flexibility of rubber, so try whatever suits your needs. And for simultaneous penetration, look for one of the many types of double dildos.

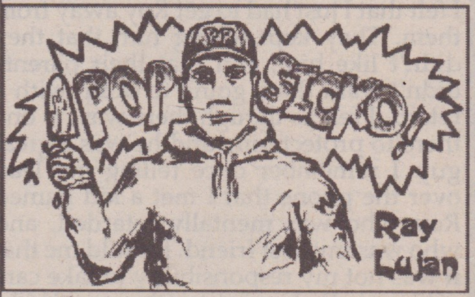
For the flipside, there is an anal plug perfectly suited for any ass, no matter how tight. Make sure you get one with a flared base; you don't want to be the next gerbil story. Anal toys range from *Tiny* to the *Renegade*! Smooth or ridged. Silicone or Jelly. Pick a size, relax, and scratch that hard to reach itch. But don't forget the lube!

There are toys specifically designed for you penetration-shy boys, but be sure to keep your options, among other areas, open. Never underestimate the joys of vibration and penetration. These boy toys have sleeves or pouches that surround the penis for an all over sensation. The *Vibro Sleeve* uses a vibrating egg hidden inside the black vinyl folds, while the *Vibro Sleeve Pump* has a bulb attachment for more hands-on control. But the one to definitely look for is the *Adonis Pouch*. It has a cock ring for the base of the penis, a pouch to encase the scrotum and a vibrating bullet to stimulate the whole package. Not a bad way to spend the afternoon, eh?

Sexual pleasure is a birthright and masturbation is a powerful, reliable source of sexual pleasure. My friends and I joked about how we were "old school" masturbators; we masturbated **way** before it was cool. Now with National Masturbation Day, everyone's gonna do it. Masturbation will become trendy, or worse, mainstream. Is nothing sacred? Living in San Francisco, host of one of the hottest underground sex cultures, makes it tough to be on the cutting edge. We have an SM softball league, jack 'n' jill off parties, an erotic playground (gives water slides a whole new meaning), an SM swap meet, and parties and clubs for just about every pervert in town. But even with all this, masturbation still plays an important role in almost everyone's sex life. Remember, before you can really love someone else, you need to love yourself first. I try to love myself every night. It seemed tedious at first, but now I just can't love myself enough.

I'm sure you can get most of these items at your local sex shop. But for a clean, well-lighted place for toys, try *Good Vibrations*. You can even test drive the vibrators in the bathroom, but keep your clothes on please. *Good Vibrations*: Mail Order: 938 Howard St., Ste 101, San Francisco, CA 94103. or call 1-800-289-8423 (M-F, 7am-7pm PST). 18+ age statement required.

Til next time, celebrate self-love and play hard.



A lot of great stuff has come out of late. Some surprises and some long anticipated stuff, so let's not waste another moment.

First up this month is the debut full-length CD by locals PEE. Titled "Now, More Charm and More Tender" on March Records (PO Box 578396, Chicago, IL 60657), this may be my fave release of this year so far. A blend of the girl and guy vocals of Velocity Girl mixed with the spastic rhythm of the Minutemen and the emo-ish rock stuff of Rocket From The Crypt. A band that certainly has it's own sound, and usually in the time frame of two minutes or less. 17 songs in 30 or so minutes. Some killer twisted guitar riffs and some major bashing on the drums. Some slower indie type stuff tossed in too, but with a weird feel to keep it from being run of the mill pop. An awesome live band to boot. Right On! THE GRADY SISTERS long overdue "5 Boxer Amazer" CD on Toadophile Records ($10 ppd, 135 Bluxome St., Second Floor, San Francisco, CA 94107) is finally out. A wonderful collection of the Grady's jangly serene madness. Somewhere in between The Wedding Present and The Bats, this has some re-recordings of some oldies as well as some great new stuff like "Charles Winthrup III" and "Hoyle". An indie band to be reckoned with. If that's possible?

You know it's a good month for releases when WESTON ends up being the 3rd review in this column. Their new "Got Beat Up" CD on Go Kart (PO Box 20, Prince Street Station, New York, NY 10012) is pop punk at it's absolute best. Some amazing new stuff like "Heather Lewis" and "Got Beat Up" as well as a pure pop keeper in "Your Summer Dresses Bore Me". This guys have a looseness and charm that a lot of pop punk bands lack. Great hooks don't hurt either. The ME FIRST "Princess Confusion" EP on Broken Rekids (PO Box 460402, San Francisco, CA 94146-0402) is hella cool Muffs-ish all girl punk rock-n-roll stuff. Three hip tunes including a great Romper Room spin-off "The Do-Bee Song" with the F-word tossed in for a more 90's feel. A fun romp on the amateur-esqe highway from this new local band. The DODGEBALL "Beans" EP on Goldenrod Records ($3 ppd., 3770 Tansy St, San Diego, CA 92121) is good gal singer pop punk. This reminds of Goops and Tilt with some guitar octaves in a emo way tossed in. Four strong tunes make this a very cool 7" for gal singin' enthusiasts like myself. An good up tempo release from Goldenrod. In a similar vein (similar in an emo not female way) is the new J CHURCH "Arbor Vitae" CD on Honey Bear Records (PO Box 460346, San Francisco, CA 94146). A great full length with some strong tunes complimented by Frankie Stubbs' (of Leatherface fame) production. This sounds big with a monster guitar sound. Also Julie of Eggplant makes an appearance or two. After countless (58) releases you know the sound, so just check it out. Actually they don't have 58 releases, I just wanted to freak out fellow collector dorks. Any die hard Churchie (Brit slang, I hear) knows there's only 54 releases. Also in a similar vein (once again similar in an emo not a ridiculous amount of releases way) is the RED 40 "Date At The Payphone" EP on Landmark Records #1 (PO Box 250990, Little Rock, AR 72225). Emo pop punk stuff with a J Church/Game Face feel. A little snottier vocals which are a nice change. A good 4-song release here with all the right ingredients of a good emo popcore band.

THE CRUMBS "Get All Tangled Up" 10" on Far Out Records ($7 ppd., PO Box 14361, Fort Lauderdale, FL 33302) is great Ramones influenced retro punk. Queers-like, Head-like, maybe a little New York Dolls too. This is definitely done right with a "let's have fun" feel. A fine addition to this vein. Speaking of retro, the MCRACKINS have two new releases on Shredder Records. A new LP "In On The Yolk" and the "Mickey And Mallory" 10". Both top notch power pop punk stuff with the 10" being a little rawer in the production department. A band you probably know and love by now. The best stuff these guys have done so far. THE UNKNOWN "Rocket Pop" CD on Jiffi Pop Records (4080 Woodside, N. Royalton, Ohio 44133) is good power pop in the vein of poppy All or even more 80's in a new wave way. Still a very solid release of perky guitar pop.

THE BRAGS self-titled CD on Oblivion Records (229 E. 10th St, Apt. 16, New York, NY) sounds like poppy Dead Boys at times and a harder Supergrass at others. Great old school power pop punk circa 1980. Retro and proud. Another cool retro release is the VIKINGS "Go Berserk!" CD on Sympathy. 20 choice covers and originals right outta 1980 also. A Devil Dogs connection I'm told. Great power pop and 60's punk. Worthy of a mention just for their cover of the Accelerators "It's Cool To Rock". A band that knows it's shit in the cover department. Also in this vein is THE LIVING DAYLIGHTS "The Kids Are Restless" 45 on Melted Records (21-41 34th Ave. Ste 10A, L.I.C., NY 11106-4321). Two cool tunes with a chunky anthemic power pop feel that falls somewhere in between The Plimsouls and the Goo Goo Dolls. Three great power pop-ish releases from New York that certainly makes me want to hear more from this "scene".

The STRIKE "Victoria" EP on Cerebellum Records (PO Box 40308, St. Paul MN 55104) is a strong second 7" from this Minnesota outfit. Sounding like a mod Stiff Little Fingers or the band they cover on this The Newtown Neurotics, this new band is quickly becoming one of my faves. If the Swingin' Utters is your poison, you should check out the THOSE UNKNOWN self-titled CD on GMM Records (PO 15234, Atlanta, GA 30333). This sounds like the Utters in a raw underproduced throaty way. Good British influenced punk walking that Oi line. While we're on the subject of the SWINGIN' UTTERS, Side One (6201 Sunset Blvd., Suite 211, Hollywood, CA 90028) has released "More Scared". A comp of most of their early stuff on one convenient CD. Finally. Also in this brit-like vein is the VAGABONDS "Hit The Road" on En Guard Records (1671 St-Hubert, Montreal, PQ, H2L 3Z1, Canada). A rockin' blend of Chelsea, Uk Subs, and early DOA. A dandy old school release.

Winding down with the wimp crap, the Popfactory ($10 ppd., 134 E 22 St. #214, New York, NY) CD comp "A Gift From Sing-Sing" is a killer collection of US and Brit fuzz pop and twee. Filled with bands I've never heard of, it's refreshing to be turned on to some new bands in this vein. Sarah, Creation and Slumberland fans take note. PUMPERNICKEL has a full-length CD on Radiant Faze (27 Woodland Pl., White Plains, NY 10606). Fuzzy amateur-ish stuff with sometimes gal vocals and sometimes guy vocals. A good release following their split single with Junebug a while back. No large recording budgets on this baby. Fueled by feedback at times. Sometimes Sarah, sometimes K. Candy Floss Records (130 Sutter St., 5th Floor, San Francisco, CA 94104) has a couple good new releases. The HONEYRIDER "Drugstore Shoot-Out" EP is cool indie stuff from San Diego in the Velocity Girl with a guy singing vein. Guest vocals by Lisah of Red Dye No. 5 too. A very strong single for this type of stuff. Also on Candy Floss is the CHERRY SMASH "West Coast Rip-Off" 45. This sounds like early era My Bloody Valentine on one side and Biff Bang Pow on the other. Good wanna-be brit stuff (or maybe they are brit?). Candy Floss keeps crankin' out the wimp!

Later._

EPITAPH NEEDS AN ENEMA!

Brett Gurewitz
Veracitor

Dear MRR readers,

The following is a response I wrote to the publisher of a zine out of Reno called Enema. Originally, I was planning to e-mail Pete Menchetti directly with my commentary but realized the same themes that propel Enema are fueling most zines... and yet the same threat to the integrity of these zines looms in every corner of a press that is postured as being driven upon certain punk ethics. I then found it appropriate to address Enema within the pages of MRR (and therefore all zine publishers).

Dear Pete,

I've just read your current issue of Enema. I couldn't help but notice four things: 1) your zine contains not one, but six Epitaph ads; 2) your "Stop Buying Disney" piece appears to oppose corporate takeovers of our culture; 3) your sarcastic top ten list of things punk bands must do to be successful includes "dogging out Epitaph and Brett Gurewitz";. and 4) you define hypocrisy as the act or practice of pretending to be what one is not or to have principles or beliefs that one does not have.

I suggest that: 1) you (and other zine publishers) look at your own advertisers if you want to avoid succumbing to corporate *takeover artists; 2) there is no better example of a cultural threat at the hands of a corporation than Epitaph, as they continue to employ major label tricks-of-the-trade to monopolize and institutionalize punk culture; 3) you not trivialize punks "dogging out Epitaph and Brett Gurewitz", as it is more than justified; 4) Brett Gurewitz is every bit the profiteer and corporate commando as Michael Eisner, and yet pretends to be a punk purest (this fits your definition of hypocrisy to a T).*

On May 14th, "Mr. Brett" appeared on CNBC (the Stock Market Channel) boasting about his business savvy and his growing market share of music industry sales. He foretold that his label will enjoy more expansion as they begin to sign "major superstar recording artists" who will come to Epitaph and be "wildly successful". Seeing him glorify himself and Epitaph as stock prices moved along the bottom of the screen was almost too ironic to bear.

During this segment Gurewitz claimed that due to his company's "unheard of operating efficiencies, Epitaph is able to make a profit on a record that sells 30,000 units ..." I wonder, is Epitaph even aware that other labels such as Alternative Tentacles and Dischord have for years been doing fine on 1/3rd (or less) of Gurewitz's gluttonous sales quota for their own releases? Of course, A.T. and Dischord's overhead does not include limousine services, on-site masseuses, five star restaurants and luxury hotels, which are part of Gurewitz's decadent life style that "the kids" are paying for. How, need I say it ... PUNK.

One must realize, Epitaph is a company that employs the same "hired guns" (independent promoters) that major labels do to pimp their artists to MTV, commercial radio stations and mainstream music rags. The label's advertising dollars not only go to zines such as yours, but into major retail chain programs for that all-important, in-store visibility; to commercial, "rock of the 90's" radio stations for :30 second ad spots for releases (which translates into airplay); to strategically placed MTV ads to drive up their soundscan sales (e.g., the infamous Total Chaos commercial); and to major music and youth culture publications (which translates into favorable record reviews, etc.).

Doling out this kind of money for exposure and loyalty is not a luxury a real independent label can afford. Even if they COULD afford it, real independents wouldn't wire themselves into the establishment in this manner and engage in such dubious and ritualized major label practices. The same type of propaganda and business tactics you point out Disney deploys to exploit the legendary Pocahontas for profit, are being used by Epitaph to desecrate punk for profit.

In the future, Pete, instead of thanking Epitaph in Enema, consider the above facts, and help the punk community figure out how we can give this monster called Epitaph a REAL ENEMA, because that whole label is packed with shit, and I'm not the only one who smells it.

Finally, to all zines, please keep in mind a few ads are not worth selling out punk culture. If you need money that bad, fundraise with the punks for it, and we will respond (with no strings attached), to support an uncompromised free press.

Now that you've read this commentary, here is the direct transcript taken from Brett Gurewitz's appearance on CNBC, proving that the Epitaph profile and Gurewitz's own words were not taken out of context.

Brett Gurewitz/Epitaph Profile on CNBC (5/14/96)

Lexus Commercial fade-out ... (stock prices rolling on bottom screen pre/during/post profile)

Announcer: By this summer independent record labels are expected to control 20% of the music business, more than any of the six major record labels. Efficient and entrepreneurial, the independents have been quick to respond to big changes in the music business and none more so than Epitaph records and its maverick owner Brett Gurewitz. CNBC's Jerry Cobb has this profile ...

Cobb: When the punk rock group Offspring sold more than eight million copies of their album "Smash" last year, many in the music business called it a fluke, a one hit wonder for tiny independent record label, Epitaph Records. Epitaph's owner, Brett Gurewitz calls it the beginning of the end for major record labels.

Gurewitz: Although Indies have had success in the past, they've had success with dance music, cultural music, or ethnic music. There has not been an independent label that's had success and broken through with a rock act; well, we showed it could be done.

Cobb: And they did it with just the fraction of the money and staff as a major label. Their secret starts with huge operating efficiencies.

Gurewitz: We've eliminated middle management, we've eliminated assistants and secretaries. In their place, what we have are self-managed work teams, and each self-managed work team has four to five recording artists which they are accountable for.

Cobb: While most independents have to rely on the distribution operations of a major label to sell their albums, Epitaph's work teams use a proprietary database to target thousands of record retailers with customized marketing campaigns for each of their artists. And since roughly 80% of all records sold in the US are shipped by only about 35 distributors, Epitaph can comfortably service them all.

Gurewitz: Due to our unheard of operating efficiencies, Epitaph is able to make a profit on a record that sells 30,000 units, and that's just unheard of.

Cobb: For the majors, the typical break even point comes at 100,000 units. Lower costs and bigger margins also mean Epitaph can deliver a bigger share of the profits to the recording artists than a major label, which usually offers a big up-front advance, and keeps most of the profits. While Offspring has since left Epitaph and signed with Sony, other punk bands are flocking to Epitaph's business model. Gurewitz says it's only a matter of time before mainstream acts see the light.

Gurewitz: Eventually, a recording artist, a major superstar recording artist, will come to Epitaph and give it a try, and it will be wildly successful. And when that happens, there will be a revolution in the music business.

Cobb: Like many independents, Gurewitz regularly receives bids to buy his label, but insists he won't sell. That, he says, would only make him part of the establishment he's trying to break away from. Jerry Cobbs, CNBC Business News, Los Angeles ...

Announcer: Time now to go to the phones and take your buy, sell or hold questions.

Mad Prof. Mike's Headbanger Movie Reviews

Hello, America!! This is Mad Prof. Mike with the Headbanger Movie Review!!

I recently interviewed some folks for positions as movie reviewers on the radio show I used to do (I'm quitting that gig—doing freelance work, trying to produce stuff on my own, though I may pop back on the show, now and then).

Anyway, I really enjoyed being the INTERVIEWER for a job. It was a wonderful feeling, having power over people. Having the ability to crush their pathetic little hopes, as mine have been crushed so many thousands of times before. It was a joy seeing the little runts squirm in their seats wearing their little starched job-interview-business-suits, while I sat in the chair of AUTHORITY wearing loose fitting jeans, sneakers, and a ragged old Ramones tour T-shirt (circa 1983). Power is good. I gotta get me some more of that stuff. Heh-heh-heh-heh!

So I asked the hopefuls a question that I was pretty damn proud of, to gage how they think about movies, and that question was: "What movie have you seen lately that has REALLY TICKED YOU OFF ...I don't mean that you didn't like, but that made you angry that the damn thing ever got made?"

One hopeful changed her whole body posture when I asked that question. The "Shoulders Back, at Attention" schtick was cast aside, and her whole demeanor changed in the way the whole look of a room changes when you shut the curtains on a sunny day. Her eyes squinted. Her jaw set. I thought she might get up and deck me, she looked so pissed. She spoke two words, in same tone of voice one would say the words "Dog Shit." Those words were: "FRESH KILL."

We bonded a while, she and I, while the other interviewees waited outside the office. She got the job.

The San Francisco Film Festival was in full swing a couple of weeks ago. I was sitting in a room full of my fellow movie reviewers (though they may refer to themselves as "film critics"), talking about this obscure movie and that obscure move, when I asked, "Hey, did anybody see FRESH KILL?"

Picture, if you will, asking a room full of Moslems if they'd like to have a bite of your pork chop sandwich.

So ...let me tell you about FRESH KILL, kiddies.

FRESH KILL is so arrogantly pretentious that it would not even make parody fodder on an installment of Mike Myers' late, lamented SPROCKETS skits on Saturday Night Live. This movie believes its own hype in the way a major studio production would never have the hubris to belive its own hype.

The subtitle to this flick is "Eco-Cyber-Noia."

Let's see... The ecological warrior green message of this flick is that pollution is bad, and corporations are bad for making pollution. Wow ... that's going out on a limb, huh?

The *Cyber*-punk aspect is a stupid McGuffin that involves a covert hacking into a file that, as a plot device, would not make it in an episode of *Baywatch*. William Gibson is not running scared.

The paranoia of this movie is all self-inflicted. It's pretty fucking hard for me to take the paranoid alienation of a group of characters (and film makers) seriously, when this alienation is self-inflicted. If all the characters in this flick were suddenly free of all those horrible corporate polluters and suit wearers, they would have no life. Masochists are nothing without sadists to define them. These jerks have no identity except as the oppressed. This movie pretends to be a bold filmic statement supporting the causes of women and people of color. Too bad that the gaze of this movie is the gaze of the mainstream— the gaze of the elite westerner. With apologies to director Shu Lea Cheang, producer Jennifer Fong, and writer Jessica Hagedorn, but if you create a positionality in opposition to Euro-phallo-centrism, that's still a positionality defined and limited by Euro-phallo-centrism.

It's a self-defeating project.

To say, "I boldly state my opposition to this big ass tanker truck by standing in front of this big ass tanker truck as it speeds down the street" is giving that big ass tanker truck all the power. It's the same thing with FRESH KILL. It tries to subvert the gaze of the mainstream, but in so doing, it can only exist as the focus of the mainstream, thereby giving Mr. and Mrs. Suburbanite more power. FRESH KILL is about a future society wherein polluted fish makes sushi eaters (and cats) glow green and disappear. It has no focus, and tries to capture the feel of channel surfing, thereby creating a new Mc Luhan-esque media landscape. Nice idea on paper. On film, it's just annoying. No one channel surfs for more than half an hour. Try sitting in a theater watching someone else channel surf for you for an hour and a half. I've given this movie all the attention I want to. To do any more would be a self-defeating project, giving it more power than it warrants. So there.

No headbangs.

***

(I'm only supposed to cover non-studio, independent releases in this column. The movie mentioned below, even though released by a semi-big studio, was made independently without major backing. It was then picked up by the semi-big studio. Having said that...)

Okay, guys. I assume if you read this column, you're enough of a movie fan to know about *Mystery Science Theater 3000*, the show in which a human Guinea Pig is trapped on a Satellite with a couple of cute robots, and is forced to watch crappy movies as part of an evil experiment. The joy of *Mystery Science Theater* is watching the guy and the robots make fun of the crappy movies.

At long last, MYSTERY SCIENCE THEATER 3000—THE MOVIE has hit the screen. It's funny as hell. There wasn't more than a 30 second stretch that I wasn't cracking up.

But, I'll be perfectly honest. MYSTERY SCIENCE THEATER 3000—THE MOVIE is not as funny as a good number of the TV episodes. I mean, there are episodes of the TV show I've seen where I thought I was going to piss my pants. Don't get me wrong. MYSTERY SCIENCE THEATER 3000 THE MOVIE is worth your time. Just don't expect a quantum leap in the quality of the writing or the delivery of the gags. I saw the movie in a theater full of critics who, I found out later, had never seen the TV show. They were losing their shit, big time. So, if you've never seen MYSTERY SCIENCE THEATER on TV, you're in for a real treat.

MYSTERY SCIENCE THEATER 3000—THE MOVIE is good in that there's no commercials. However, you can't watch it while drinking beer and eating pizza, which is half the fun of watching the TV show. It all evens out, I guess.

On our headbanger scale of 1-4 MYSTERY SCIENCE THEATER the Movie gets three headbangs. If you can sneak a pizza and a six pack into the theater, then it becomes three and a half.

Oh, yeah. I bitched here a few months ago that a movie I liked, THIS ISLAND EARTH, was going to be the object of MYSTERY SCIENCE THEATER 3000—THE MOVIE's comedic wrath. I was wrong. Okay?

That should about cover it.

Later. profmike@dnai.com www.darkcarnival.com

TALK
TALK
with
Anne R.
Key

I'm really sick and tired of all this Green Day this Epitaph that schtuff. Bill from THE PIST refused a 7 month world tour with TOTAL CHAOS. Epitaph offered to pay for all their expenses including an endorsement deal with EconoLodge. The band had a meeting and decided against the deal figuring their drummer would bankrupt the band with room service shrimp cocktails.

Jesse Michaels, former singer for OPERATION IVY, recently relocated to Pittsburgh, PA, and then quickly rushed off to Florida to see a therapist about his impulsive behavior.

Speaking of lead singers, Joey Shithead of DOA is running for MLA (Member of Legislative Assembly), the Canadian equivalent of Congressperson, in Burnaby, British Columbia. He is on the Green Party ticket.

DEVOID OF FAITH from Albany

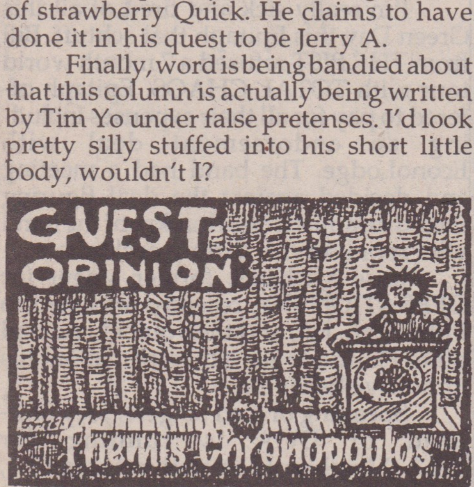
NY got a new drummer. Big deal, you say? Well, the drummer just happens to be Nick Rhode formerly known as Abbaddon from the legendary metal band VENOM. The 40+ year old drummer can still swing a stick and DEVOID will be including pyrotechnics on their next tour as well as the policy of always headlining, unless of course the hall is run by black Muslims, go figure.

You may not realize this but it's a known fact that good drummers are hard to come by, and a lot of bands resort to getting the fossils which still are around from that dodo-ized genre of music called... What was it called? I forget. ASSUCK's drummer was formerly in Nasty Ronnie's (wrestling promoter/turned TV basher) NASTY SAVAGE. The drummer from the reformed CAUSE FOR ALARM, Tony Cangelosi, used to play in NJ speed-metal band WHIPLASH and, get this, was in SLAYER for a few weeks in 1987. The bass player from INTO ANOTHER was also in WHIPLASH. Larry Lalonde of CORRUPTED MORALS was also in POSSESSED/PRIMUS but everyone knows this I think. RANCID's stickman was in an East Bay band called CYCLONE. The drummer of BUGOUT SOCIETY was once in a band called 970-GRIND with members of BRUTAL TRUTH/NUCLEAR ASSAULT Esneider of HUASIPUNGO once beat up members of SEPULTURA in grade school. Jane Guskin beat them up in SF 2 years ago. Hey, I'd really like to make the metal connection!

Greg Werckman, the manager of Alternative Tentacles is leaving A.T. for the 'greener' pastures of major labeldom, Mercury Records to be exact. Do I see a trend here?

Chuck Loose from Florida legends,THE CRUMBS? CHICKENHEAD was put in jail for stealing 10 cases of strawberry Quick. He claims to have done it in his quest to be Jerry A.

Finally, word is being bandied about that this column is actually being written by Tim Yo under false pretenses. I'd look pretty silly stuffed into his short little body, wouldn't I?



Since its inception in 1980 and "The Real Estate Show," ABC No Rio has been a space of protest against gentrification and other "community" policies undertaken by the City of New York. About sixteen years later, ABC No Rio is finding itself to be a direct target of such policies with the City of New York attempting to evict its occupants in order to virtually give away the building to an Asian American organization. Now, there is nothing wrong with giving a building to such an organization, especially when they are planning to transform it into low-income housing. The problem is that the City of New York has decided to give the building where ABC No Rio is located: this way they get rid of a protest space, while they pity one progressive organization against another. What is more, the building that ABC No Rio is occupying will not produce all that many apartments anyway.

Besides art exhibits, activities at ABC No Rio have included: punk/hardcore shows during most weekends since 1989; painting classes for low-income neighborhood children who have no chance of art instruction at their underfunded public schools; weekly Food not Bombs cookups to serve meals to the homeless; poetry readings including open mikes; and self-defense classes for women.

ABC No Rio never charges more than $5, while a great number of events have been benefits to pay the legal fees of squatters being evicted, the Zapatistas in Mexico, as well as community projects and performance spaces in countries such as Chile or Czechoslovakia.

Unfortunately, these days ABC No Rio is forced to have benefits for itself. Although, the courts keep on dismissing eviction petitions, the housing authority of New York City keeps on serving more of them. Attorney and court filing fees have proved to be very expensive, and the City seems determined to keep on coming back with eviction petitions.

In order to remedy this, we will challenge the City Council's resolution that ABC No Rio "arrests or impairs the sound growth and development of the municipality" at the Supreme Court of the State of New York. Our argument is that the City Council in order to arrive to that conclusion it would first have to prove that ABC No Rio "... constitutes a negative influence and growing menace, is injurious to the public safety, health, morals and welfare, contributes increasingly to the spread of crime, juvenile delinquency and disease...and constitutes negative influence on adjacent properties..." (General Municipal Law, Article 16, Par. 691). We have assembled a document that includes a number of testimonies by people who have used and benefited by ABC No Rio in order to show that the City Council's assumptions are incorrect. The grounds of No Rio's legal dispute will be statutory, environmental, and constitutional. The last one is the most important since it claims that the City's actions render the violation of free speech set forth by dissenting organizations of New York's Lower East Side.

Luckily, after approaching a New York organization called "Lawyers for the Arts," they decided to provide ABC with a first amendment attorney free of charge. We have also approached the ACLU for the same reason. Until then, ABC No Rio will still have to pay legal fees in order to block eviction notices.

This means that a great deal of money is needed, and by virtue of ABC being so tiny, even if Citizen Fish plays a benefit, the revenue will not get us that far. At this stage, the only solution is to ask other organizations and individuals to donate money or to put together benefits for ABC No Rio. If you are interested you can call us at (212) 254-3697, write to ABC No Rio, 156 Rivington Street, New York, NY 10002, or e-mail me at 316480@newschool.edu. ABC No Rio is a non-profit organization which means that donations are tax deductible. Thanks for your support and consideration.

GUEST OPINION:
Chris Costedio

Like many of you, I went to a public high school and couldn't wait to get the hell out of there. Perhaps you are familiar with that awful, sweaty, sabre tooth, butterflies in the stomach feeling that comes when you find out that so and so wants to beat you up. Why do they want to beat you up? Well, it could be any number of things. The fact that you look different is always a big one. Plus there's: the music you like, your race, your religion, etc, etc. The worst part of all this is that people generally won't pick a fight with you unless they think they will win.

There are laws to protect you from threats and bodily harm, but we all know that these seldom come into play in a high school situation.

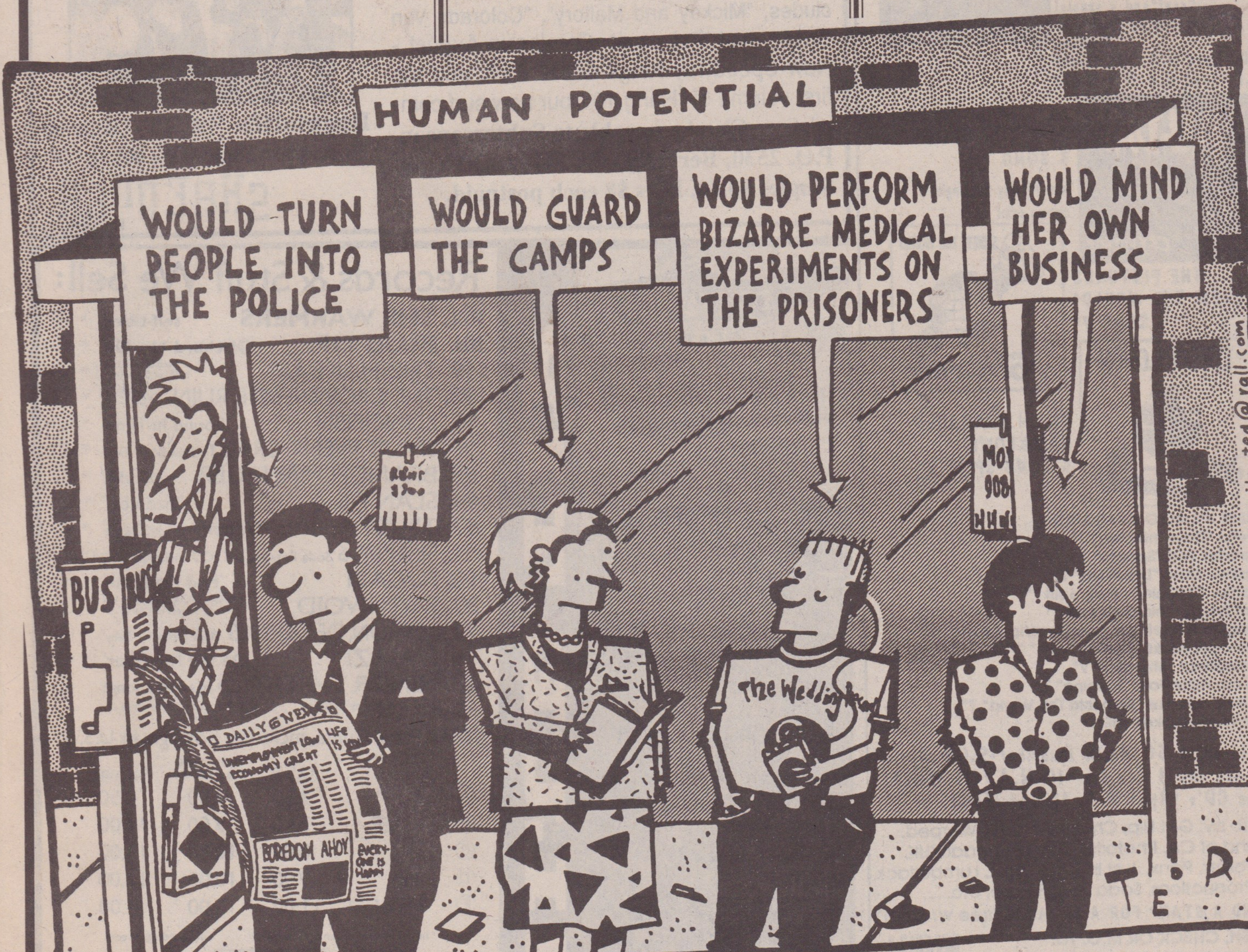
Alright, so you've been threatened. I'll go over a couple of your options now. The first thing you can do is live in fear. You can plan your day so that you never come in contact with your antagonist. This isn't much fun, but I must admit that I did it quite a bit in high school. It's similar to when you drink too much and then go to bed. Sometime during the night you wake up feeling like you may puke. Instead of going into the bathroom and sticking your finger down your gullet, you lay there and choke it back. You prolong your suffering.

There are times, however, when you've had enough. Living in fear is no fun at all and you want to put an end to it. You have to stand up. You have to face your antagonist and say "I'm tired of this bullshit, I may get beat but I'm going to do my best to hurt you back. I want to end this right now." Lots of times your enemy will leave you alone from that moment on, but you have to mean it when you say it and be prepared to fight. Also, try to be alone with the individual when you confront him, and don't let him dodge the issue. If you let him off the hook you'll just have to deal with him later, probably in front of 12 of his friends.

Hopefully you can end the situation with no physical contact at all. But if he pushes you, let him do it once, and when he comes in for the second push, punch him as hard as you can right square in the face.

It's kind of a scary thing to do, punching someone right square, but once it's over you'll feel better. Often one punch is all it takes. You see, most fights don't last very long. Usually it's a couple of punches, then some wrestling around on the ground. On the ground, I always go for the headlock. Once you've got his neck, don't let go. If he's still punching you, calmly tell him that the fight is over and if he keeps hitting you, you'll choke him to unconsciousness. Once again, if you don't mean it, don't say it. If you mean it, he'll know and most likely give up. If you don't trust him and think he may try to attack you when you let go, feel free to wait around for a teacher or someone to come break it up.

These techniques I've outlined are only to be used for small stakes fistfights. Usually the worst you'll receive is a broken nose or black eye. I think you will find that a black eye is more than worth the peace of mind you'll have knowing your torment is over.


HUMAN POTENTIAL
WOULD TURN PEOPLE INTO THE POLICE
WOULD GUARD THE CAMPS
WOULD PERFORM BIZARRE MEDICAL EXPERIMENTS ON THE PRISONERS
WOULD MIND HER OWN BUSINESS
BUS
DAILY NEWS
UNEMPLOYMENT LOW ECONOMY GREAT
BOREDOM AHOY
EVERYONE IS HAPPY
The Wedding
TED RALL
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OUT NOW!! **“NOTHING TO BELIEVE IN!”**

A KNOW RECORDS CD COMP!

36 bands 36 songs

The Suspects “The Blitz” • **P.U.S** “Scapeghost” **Spunk** “Supertough” • **All Day** “Friends Are Forever” **Apocalypse Hoboken** “All American” • **Voodoo Glow Skulls** “Dog Pile” (live at KPFK) • **Wrong Way Right** “Stay Home” • **Drain Bramaged** “Livin’ In The City” **The Fixtures** “Columbus & Custer Come To Town” **The Perturbed** “Hyper” • **Media Blitz** “Another Drink” **Rhythm Collision** “She Drives Me Crazy” (live in France) **Legitime Defonce** “Ennemi Public No.1” • **Shlümpf** “Billy Jack” • **Glue Gun** “Self Respect” • **The Meatmen** “I Want Drugs” • **Das Klown** “Eye Kill” • **riotgun.** “You’re Right, I’m Wrong” • **Sanity Assassins** “Working Man” • **No Consent** “Death Is A Mystery” • **Surgeon General’s Warning** “Solace Conveyed” • **Insult** “Blithering Idiot” • **Youth Gone Mad** “Energy” • **Moral Crux** “Waiting For A Bomb” • **The Process** “Little Stiff” • **Blount** “World Of Seclusion” • **Cruel & Unusual** “Eyecare” • **Monkhouse** “Nothing Like You” • **Youth In Asia** “Ozark Joe” • **Naked Aggression** “Revolt” (live at Gilman St.) **The Fumes** “101” • **Rancid Hell Spawn** “Born Without A Head” • **Fury 66** “Catch 22” • **Horace Pinker** “Rings & Knots” • **Swoons** “Oh, Liebling” • **Vitamin L** “Urine Luck”

Holy Crap!
DAS KLOWN

DAS KLOWN
'HOLY CRAP!'
13 SONG CD/LP

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CD $8ppd N.A./$10 World
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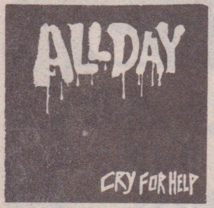

ALL DAY
'CRY FOR HELP'
3 SONG 7'

New All Day full length coming soon!

SCREW THE WORLD
THE FIXTURES

THE FIXTURES
'SCREW THE WORLD'
4 SONG 7'

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DRAIN BRAMAGED-
DAS KLOWN
5 SONG SPLIT 7'

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Cosmetik Sucks “Double Face” 7”
Schleprock “Migraine” 7”
Eleven Thirty-Four “Nothing” 7”
Outward Stroke “Born Into This World” 7”
Fuckface/Hickey split 7”

7's are $3.50 North America/$5.00 World or get any 4 7's for $10 N.A./$15 World. The CD's $8ppd N.A. $10ppd World

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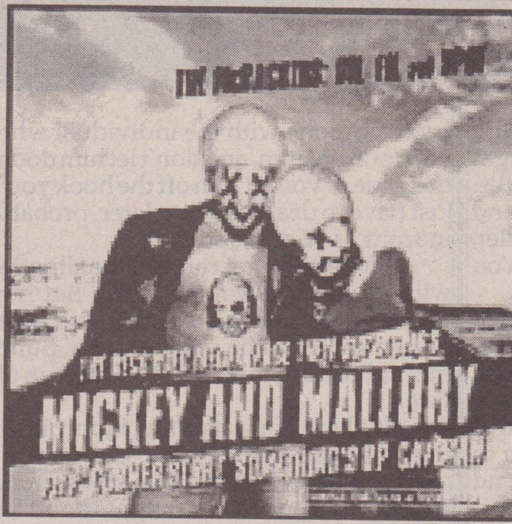
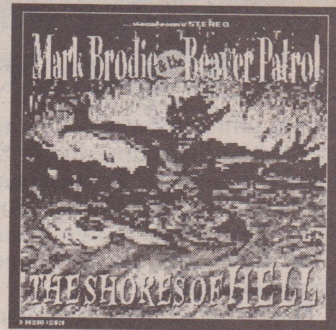
KNOW RECORDS



It's first 10 incher by Vancouver's now legendary McRackins! Eight, count 'em, 8 new songs, recorded in their very own garage. This EP, entitled "Short & Sweet", is also available on CD. Either format only $7 postpaid from Subterranaen. Includes, "Mickey and Mallory", "Colorado Van Crash", and "Polyanna". Coming in August - New Speedway Kings CD/10 inch, and the first volume of "Hang 10", our new surf compilation. **Checks payable to Subterranean, P.O. 2530, Berkeley, CA 94702. CD's $9, Singles $3.50, LP's $8 each postpaid.**


STEREO
Mark Brodie & the Beaver Patrol
THE SHORES OF HELL

MARK BRODIE & the Beaver Patrol Totally rad '60s style surf instros. 16 very cool songs in all. Catch the wave!

Dogmatics "1981-86" Classic mid '80s punk from Boston on this 20 song CD.

SHREDDER Records

BLUE TIP
DRIVE-IN
2 BIG FEATURES
THE LONG HOT
SUMMER &
APACHE WARRIOR
SANDWICHES
REST ROOMS

PHOTO · © 1957 EDGAR SNOW

Records & Stuff We Sell:

102.	**THE WARMERS**	self-titled	*	Ⓒ
101.	**BLUE TIP**	'Dischord No. 101'	*	Ⓒ
99.	THE MAKE-UP	'Destination: Love, LIVE! at Cold Rice!'	*	Ⓒ
98.	THE CROWNHATE RUIN	'Until the Eagle Grins'	*	Ⓒ
97.	LUNGFISH	'Sound In Time'	*	Ⓒ
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94.	SLANT 6	'Inzombia'	†*	Ⓒ
93.	TRUSTY	'Good-Bye Dr. Fate'	*	Ⓒ
91.	SLANT 6	'Soda Pop-Rip off' (CD Includes #85)	†*	Ⓒ
90.	FUGAZI	'Red Medicine'	†*	Ⓒ
87.	FAITH/VOID	CD has Faith/VOID Split LP and Faith 'Subject to Change' EP		Ⓔ
71.	NATION OF ULYSSES	'Plays Pretty for Baby'	*	Ⓒ
70.	FUGAZI	'In On the Kill Taker'	†*	Ⓒ
40.	MINOR THREAT	CD has every song!		Ⓔ

†Also available as cassette *Available as CD, price code Ⓓ

NEW Price Guide, including postage, in U.S. $:

		U.S.A.	SURFACE & CANADA	Airmail
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Ⓑ	12"EP	7.00	9.00	12.00
Ⓒ	LP	8.00	10.00	13.00
Ⓓ	CD	9.00	10.00	12.00
Ⓔ	MaxiCD	11.00	12.00	14.00

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For a plain but complete LIST of records, send us a US stamp or an IRC.

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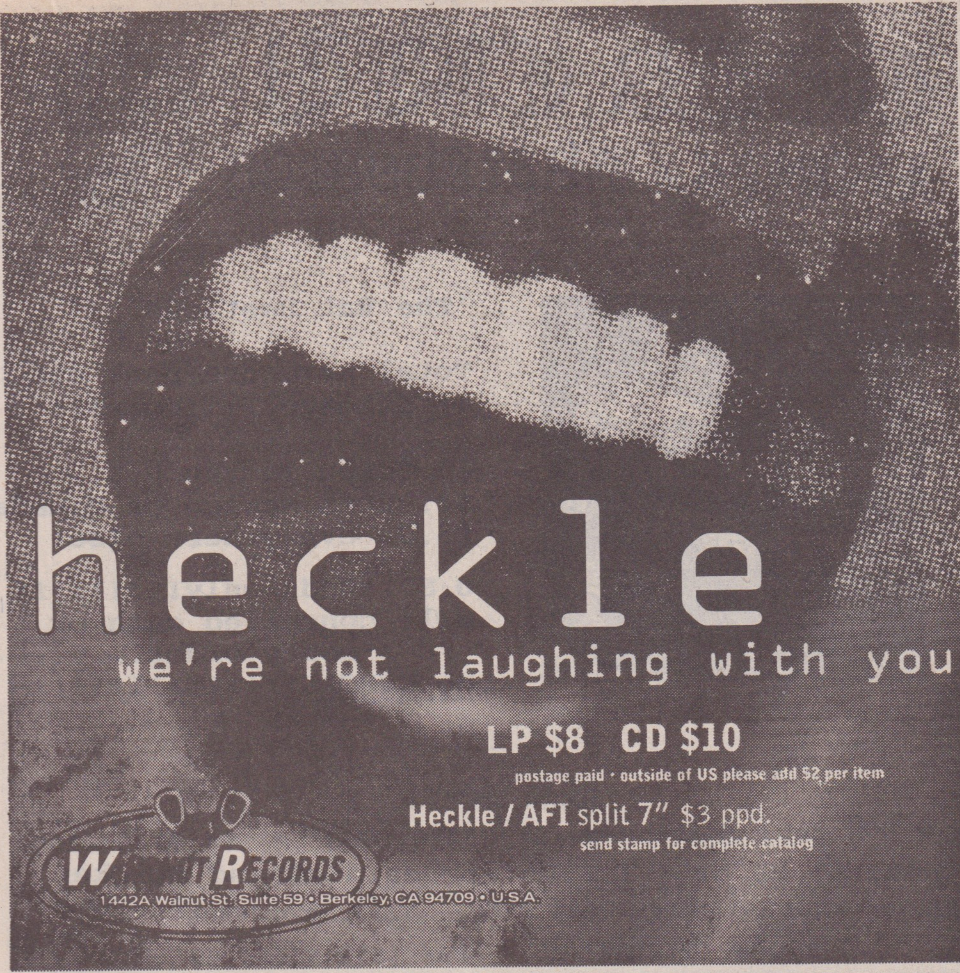

heckle

we're not laughing with you

LP $8 CD $10

postage paid · outside of US please add $2 per item

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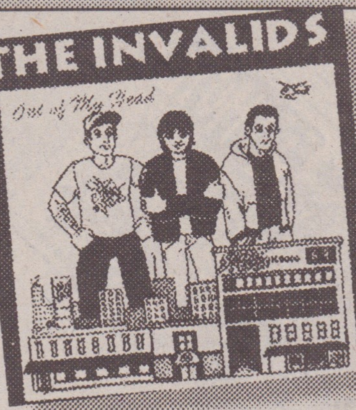
engine boO

THE MORNING SHAKES

TONIGHT

WALLABIES:2-15-1 9F, Fujimi, Chuoh, Chiba, Chiba, 260, Japan FAX(81)43-225-6441



THE INVALIDS

"Out of My Head" CD

12 new, snotty, Ramones-style punk tunes from this Santa Rosa trio!

GRAPEFRUIT

Grapefruit

"Dorkabilly Stew" CD

22 papaya-fueled, hyper-paced surfabilly songs from this Hawaiian three-piece! The Hi-Fives on speed?

— More Shit Available —

Jon Cougar Concentration Camp CD
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Second Guess #13 - shit, lies, shit

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FORMAT	U.S. /	Can.-Mex. /	World
7"	$3.50	$4	$5.50
LP	$8	$9	$12
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SG	$3	$4	$5

Send only well-concealed cash or money orders made out to BOB CONRAD. Don't send checks you fuckers.

STORES AND DISTROS: Get Second Guess shit direct from Rhetoric, 1000 Flowers, Revolver, Victory or Choke. Or send a stamp (or two IRCs) for a wholesale list/catalog.

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Second
Guess
Records

bobc@cs.unr.edu

PO Box 9382 - Reno, NV 89507

98 MUTE•Self-Titled
CD•$10, LP•$8, Cass•$8

16•Drop Out
CD•$11

The Fondled

THE FONDLED•Hey, Hey We're...
CD•$10

DIVISIA•What's Left Of Us
CD•$10, LP•$8

Can., Mex. add $1 per item. World add $3 for 1st item,
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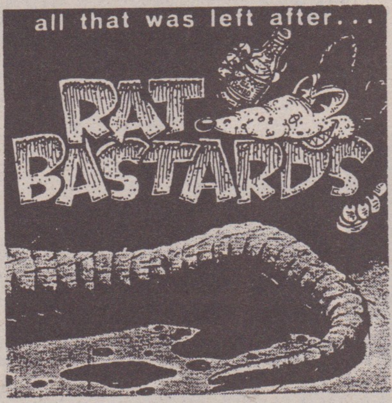
BEER CITY

RECORDS/ skateboards


all that was left after...
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Total hardcore/punk out
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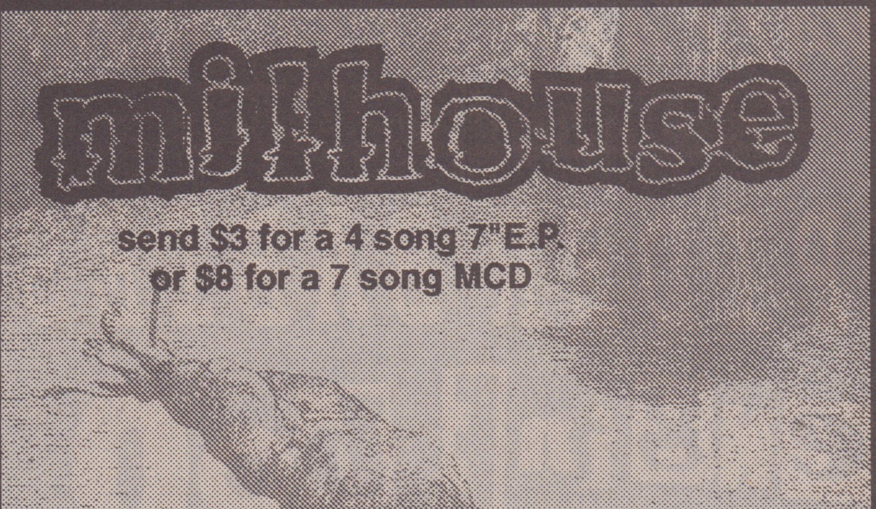

milhouse

send $3 for a 4 song 7"E.P.
or $8 for a 7 song MCD

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Bad Trip, Die 116, Gin Mill and Stillsuit VIDEO
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10th-Austin, TX
11th-Denton, TX
12th-Edmond, OK
13th-Tulsa, OK
14th-Kansas City, MO
15th-Lincoln, NE
16th-Sioux Falls,SD
17th-Bismark, ND
18th-Williston, ND
19th-Rapid City, SD
20th-Boulder, CO
21st-Pueblo, CO
22nd-Denver, CO
23rd-?
24th-Salt Lake City, UT
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7" OUT NOW

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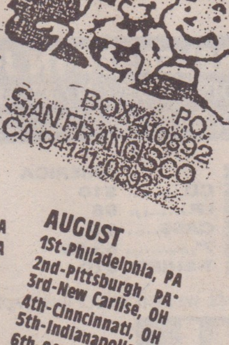
JULY
1st-Dallas, TX
2nd-Austin, TX
3rd-Houston,TX
4th-OFF
5th-New Orleans, LA
6th-AUBURN, AL!!!!
7th-Pensacola, FL
8th-Gainesville, FL
9th-Tampa, FL.
10th-Savannah, GA
11th- Columbia, SC
12th-Greensboro, NC
13th-Roanoake, VA
14th-D.C.
15th-Baltimore, MD
16th-Cleveland, OH
17th-Detroit, MI
18th-Toronto, CANADA
19th-Ottawa, CANADA
20th-Sherbrooke,CANADA
21st-Quebec City, CANADA
22nd-OFF
23rd-Help?!?
24th-New Brunswick, NJ
25th-WFMU RADIO, NJ
26th-Providence, RI
27th-Boston, MA
28th-New Haven, CT
29th-31st-Off



AUGUST
1St-Philadelphia, PA
2nd-Pittsburgh, PA
3rd-New Carlise, OH
4th-Cinncinnati, OH
5th-Indianapolis, IN
6th-Off
7th-Minneapolis, MN
8th-Chicago, IL w/ Los Crudos, Drop Dead, Suffer and Cluster Bomb unit!!!!
From there they head West into WI, MN, WA, OR, CA, etc, etc!!!
PAUL-901-272-2132

OUT NOW-DEAD AND GONE "T.V. BABY" 12" /CD -KNOCKABOUTS 7"- ASSFORT 7"- HIS HERO IS GONE 7"
ON THE WAY: TRIBE OF RESISTANCE 7", CIVIL DISSIDENT LP (JULY), EL DOPA 7" (AUGUST). GAUZE
U.S. MINI TOUR BEGIINING JULY 1ST ALL PRANK RELEASES WILL
BE AVAILABLE THROUGH MORDAM

RHYTHM PIGS

Baby Falcon Getaway

New CD! Their Best Yet!

$10 postpaid in the U.S. from

COOL BEANS! RECORDS

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BBS: 415-648-PUNK (internet $5/month)
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Also out now:

Cool Beans! Magazine #5 w/CD $6

Texas Issue w/ interviews with **Rhythm Pigs**, **Gary Floyd** from **The Dicks**, **Biscuit** from the **Big Boys**, **13th Floor Elevators**, **Three Day Stubble** & more!
CD has tracks by **Butthole Surfers**, **Rhythm Pigs**, **The Dicks**, **J Church**, **Ground Round** and 12 others!
(CD also contains 300 Cult of the Dead Cow files in CD-Rom format for Mac or PC - Cool huh?)

Canada add $1.00 per item, the rest of the world add $2.00 per item. Checks or money orders to Matt Kelly ok? Not Cool Beans! Send a stamp for a catalog of other Cool Beans! stuff we've got.

Distributed by Revolver and Subteranean

LET IT ROCK

RECORD STORE AND MAILORDER

Punk and Oi Headquarters for Capitain Oi, Step One, Dojo, Helen of Oi, Anagram, Headache, etc...Ska on Trojan, Moon... On CD, 7", and any wax we can get.

We also carry a boss slew of garage, surf, and all your basic 3-chord, lo-fi, fuzzed-out trash...

$1.00 gets you a list-
BUT NO OVERSEAS ORDERS!

Send To:

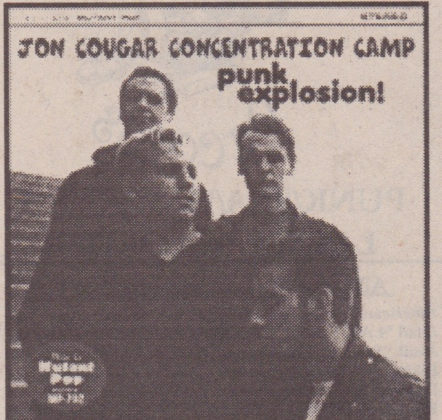
LET IT ROCK

424 Bloomfield Ave.
Montclair, NJ 07042
Tel/Fax: 201-783-1219

FILE UNDER MUTANT POP

Hello and welcome to the first new, improved, tall and skinny ad. Lali D. complained that my old ones were too damned easy to read and I have to agree. Besides, *MRR* ad rates are up and I don't wanna be supporting the diverse vices of *MRR* columnists any more than I have to, ha ha. Anyhow, I hope that you find these ads at least somewhat useful. Everything will be printed in itsy-bitsy type, but there should be lots more bilge being listed.

And now, the big photo of the hot new one, which will hopefully whet your palate enough to drop some bickies in an envelope... Oh, and by the way, thanks for your support! **—T.C.**



Boy, that looks like crap, doesn't it? What's the story with the graphics in this rag? You send them in and they look halfway nice and by the time they make print they're these big, black smudges that only vaguely resemble record sleeves. Anyway, yes, this record is a REISSUE of JON COUGAR PUNK EXPLOSION!, which was first put out last year on the band's own Missing Records label. A brand new sleeve and the first 300 are on pukey-looking clear gold vinyl. Four non-album tracks and yes, Martha, it rocks!

MUTANT POP TITLES ($3 each!)

AUTOMATICS "All the Kids Just Wanna Dance" (MP-05)
AUTOMATICS "Ten Golden Greats!" (MP-13)
BUGLITE "Sorry to Disappoint You" (MP-11)
CONNIE DUNGS "I Hate This Town!" (MP-08)
EVERREADY "County Transit System" (MP-06)
EVERREADY "Kalifornia" (MP-701)
JON COUGAR CONC. CAMP "Punk Explosion!" (MP-702)
JON COUGAR CONC. CAMP "Victoria's Secret Sauce" (-10)
PULLOUTS "A Lot of Power Tool in a Little Space" (MP-703)
ROUND NINE self-titled EP (MP-02)
SCRATCH BONGOWAX "Dogpile on Liz" (MP-09)
STINK "I Don't Want Anything That You've Got" (MP-04)
UNDERHAND "Desire" (MP-01)
UNDERHAND "Under A Glass" (MP-07)

OTHER COOL POPPY PUNK STUFF

AFTER SCHOOL SPECIAL "Adam Baum" (My heroes!)
AFTER SCHOOL SPECIAL "I Don't Wanna Hold Your Hand"
AUTOMATICS "...In Disguise" (Their second EP!)
BORIS THE SPRINKLER "She's Got a Lighter" (Nørb!)
BORIS THE SPRINKLER split w/THE DROIDS
BUGLITE "This Day..." (Check these guys out!)
BUGLITE "The Marcia Brady Fan Club"
CONNIE DUNGS split w/TUGBOAT (Kentucky snot-pop)
CONNIE DUNGS "Missy and Johnny"
JCCC split w/THE KIDS (The Camp rules, raw yet poppy)
JCCC "Asparagus in the Material World"
MORAL CRUX self-titled CD ($9) (Politically charged '77)
MORAL CRUX *The Side Effects of Thinking* CD ($9)
MORAL CRUX *...And Nothing But The Truth* CD ($9)
MUSHUGANAS "Dropout Girl" (Buy now, thank me later!)
POWER PELLETS "What's the Odds?" (Cool Hawaiian!!!)
PINK LINCOLNS "Live 10/5/94" (VML Records)
QUEERS "Live 2/24/95" (VML Records)

WORLD'S FINEST POPPY SHIT!

CHOPPER "Porcelain" (UK—$4)
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CHROMOSOMES split w/DEH PILLS (Italy—$4)
CROCODILE GOD "Boss" (UK—$4)
DEH PILLS *Perfect Day!?!* CD (Italy—$10)
SKIMMER "Happy" (UK—$4) (My favorite UK band!!!)
SKIMMER "All I Know is Wrong" (UK—$4)
TOAST (UK) "Smart Kids...Dumb Music" (UK—$4)

Everything $3 ppd. unless otherwise noted.

Please add $1 per *order* extra to send stuff to Canada and $2 for the first *item*, $1 each additional to Europa and other cool places.

Write for a free catalog!
MUTANT POP RECORDS
5010 NW SHASTA * CORVALLIS, OR 97330
EMAIL: MUTANTPOP@AOL.COM

Royal Flush
Records

PUNK/SKA/HARDCORE LABEL/MAILORDER

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Avail "Satiate" "Dixie" CD/CS/LP 10.00/8.00
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Brn Against "Rebel Snd of Shit"CD/CS/LP 9.50/8.00
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Citizen Fish "Millennia Mdns." CD/CS/LP 9.75/8.00
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Humpers "Contractual Obligation" CD $10.00
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Less Than Jake "Losers Kings & Things.." CD $8.50
Let's Go Bowling "Mr. Twist" CD/CS $11.00/$8.00
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Motards "Rock Kids" CD/LP $9.50/8.00
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Pietasters "OoLooLoo" CD $11.00
Rhythm Collision "Clobberer" CD/CS/LP $9.50/8.00
Riverdales "Riverdales" CD/CS/LP $9.75/8.00
Scofflaws "In Hi-Fi" CD $11.00
Screchng Wsl. "How 2..Enemies" CD/CS/LP 9.75/8
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Skavoovie "Fat Footin'" CD $11.00
Smugglers "Selling the Sizzle" CD/LP $10.00/8.00
Spring Heeled Jack "Spring Heeled Jack" CD $11.00
Squirtgun "Squirtgun" CD/CS/LP $10.00/8.00
Unwound "Repetition" CD/CS/LP $9.50/8.00
VA- "The Day the Needles Stood Still" (Alt T.) CD $10.00
VA- "Invasion of Indie Snatchers" (Allied) CD $9.50
VA- "Estrus Cocktail Companion" CD $11.00
VA- "Spawn of Skarmageddon" (Moon) 2CD $18.00
VA- "Runt of the Litter" (Boston Punk) CD 9.00
VA- "Punk Uprising- V1" (Lookout) CD $8.50
VA- "Kill Rock Stars" (KRS) CD $9.50 (Re-Release)
Venice Shorline Chris "(new album)" CD $11.00

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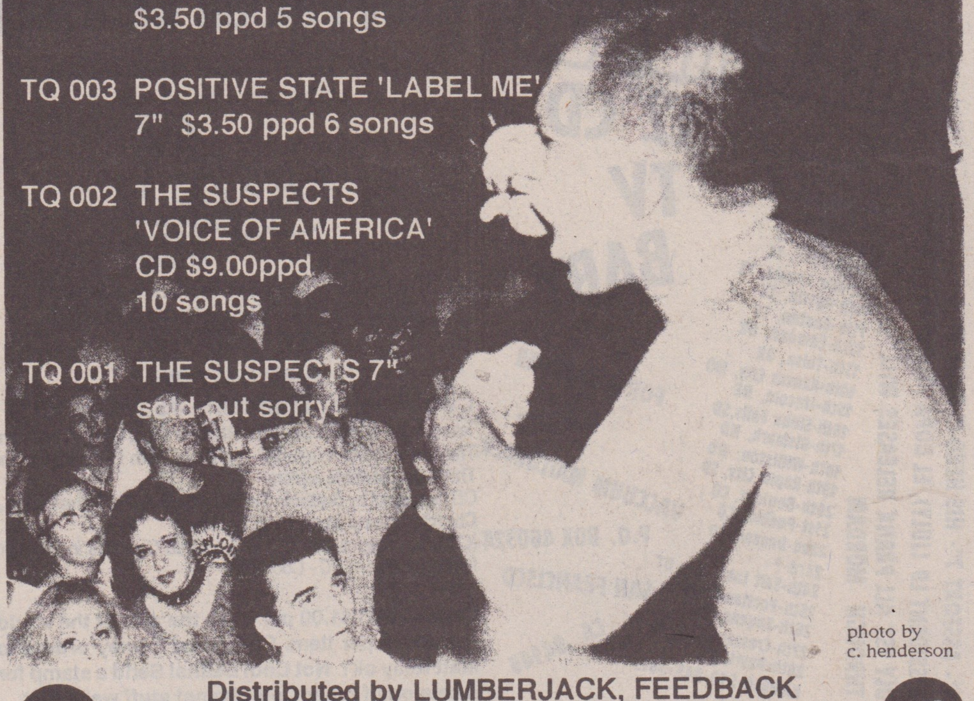
BLACK LOGO ON WHITE T. $9.00

For a complete catalog send two stamps to the address below. A catalog (with new releases since this ad) will be sent out with every order. All prices are ppd in the U.S. For orders to Canada or Mexico add $3 for first $15, $1 each additional $15. Overseas, add $4 for first $15, $2 each additional $15. All orders under $10 please add $1. Make all checks and money orders out to ZACH BROOKS.

Send all orders before Sept. 1 to:
13038 Miranda St., Miami, Fl. 33156
After Sept. 1, send orders to:
E261 Latin Way, Tufts University, Medford MA 02155
Check out our webpage at
http://www.tufts.edu/~zbrooks
Or email us for a complete email catalog at:
zbrooks@emerald.tufts.edu
Bands send demos.
Labels and wholesalers send catalogs.

TORQUE RECORDS

3510 N.8th Street Arlington, VA 22201



TQ 004 THE GOONS 7"
$3.50 ppd 5 songs

TQ 003 POSITIVE STATE 'LABEL ME'
7" $3.50 ppd 6 songs

TQ 002 THE SUSPECTS
'VOICE OF AMERICA'
CD $9.00ppd
10 songs

TQ 001 THE SUSPECTS 7"
sold out sorry!

photo by
c. henderson

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WE ACCEPT CHECKS, MONEY ORDERS & WELL HIDDEN CASH. THANK YOU.

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THE INVADERS
TURBO CHARGED SKA
FROM MILWAUKEE

all that's
normal turns
to chaos

the ShowcasE Showdown
AppetiTe OF KINGS

FAST SNOTTY
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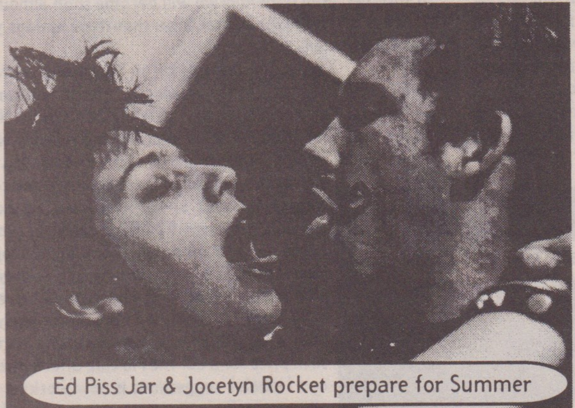
scene reports

Northern California

The trees on Sproul Plaza are budding leaves. the birds are nesting in the eaves above Bank Of America. and the punks are begining to shed their leather jackets to make way for sleeveless tees and net shirts. Ah. yes. spring fever is in the air and you can see it all over punkland: Molly (x-RAOOUL) and Carlos (PEE CHEES) taking salsa lessons. Freud from THE CRIMINALS placing a classified ad (resulting in liasions with a dozen business women). and an outbreak of hickies that has reached near-epidemic proportions.

When Freud isn't off tongue-wrestling Murphy Brown. he plays guitar for **THE CRIMINALS**. a rangle-tangle. devil-may-care punk foursome with Jesse Luscious singing. Jesse and Kamala are the entrepeneurs behind **Zafio Records** who showcase some of the finer East Bay acts: **SHEEPHEAD. BLACK FORK. THE TANTRUMS**. and the multi-talented **MULTI FACET** whose old drummer. Dan. is now keeping The Criminals drum stool warm. Former drummer Ross scampered off to join **SKAVEN**. an Oakland crusty band with heavy metal in their veins and Mad Dog on their breath.


Ed Piss Jar & Jocetyn Rocket prepare for Summer

Berkeley's got lots of cafes with ponytailed workers who sing along to The Cranberries. so when "The Great Rock N Roll Swindle" plays. like it did recently at the UC Theatre. you gotta jump at the chance to go. It played at midnight and the chaos level was high. I'm not going to go into much detail. but let me just say that a couple of broken chairs were thrown at the screen. a fire was lit. and a good time was had by all. All. that is. except for the management. who are thinking twice about next month's showing of "DOA" and "Rock N Roll High School".

Robin of **BLACK FORK** was spotted shaking her booty in the aisles during The Swindle. wearing a plastic Safeway bag as a halter top. Black Fork are the antithesis of the Howdy Doody mama's boy "punk rock" that has oozed onto the Berkeley street like so much artificially-sweetened pus. Hopefully. people outside the Bay Area have heard their fast and snotty singles out on Zafio and Subterranean. They're going to put out a split 7" and go on tour with Floridian darlings The Los Canadians this summer.

Black Fork drummer Jim is also playing with **HALF EMPTY** (with Ernst. that guy who knows how to fix shit) and **PISS JAR** with some rogues from MULTI FACET and The CRIMINALS. Their frontman is a lunatic named Ed. He says they may record sometime soon. but I dunno. those guys are kinda bent.

Last time I was at Nikki Parasite's house. I remembered a funny rumor I had heard about his band. "Hey Nikki." I sez. "I heard someone in **THE PARASITES** got mauled by a lion at the zoo". He solemnly holds up a bandaged hand and replies. "It was a panther".

Speaking of beasts. **SHEEPHEAD** didn't break up as they had previously threatened. You can still hear their rockin' hit tune "Raggedy Ann" at a plethora of clubs and bars around the greater bay area. Plus. to further enhance your viewing pleasure. Torg has cut off his ponytail (...and so a sigh of relief was heard across the land).

SCREW 32 seem to play a lot at that grim little box on University Avenue known as the Berkeley Square. I dunno. maybe I'm confusing them with this other group. **LINK 80**. I'm not gonna say much about them 'cept that they've got some lame ska influence and their singer's mom is romance novelist Danielle Steele. Jake Filth has given up selling tie dyes on Telegraph and is now performing death defying stunts with his vocal cords in a new band called **FIELDS OF SHIT**. Shoshana is co-singing and they both have the same screeching vocals that sound something like a train crashing into a shopping mall.

I've only seen **EL DOPA** a couple of times this past year. but everytime they seem to get louder and more solid. They're on Lenny's East Bay Menace "Shit Gets Smashed" comp with some Oakland stuff like **STRYCHNINE. HOT ROD SHOPPING CART**. and **SQUAT**. You should especially check out the cover art. which is the best my crap-weary eyes have seen in eons.

SUBINCISION play good. old-fashioned punk rock that you can sink your teeth into like a hamhock. **THE STRUGGLE BUGGIES** have a 7" out on Slave 1 Records and play a most fresh cover of The Cars' "My Best Friend's Girl". **THE ORIGINAL TWO** are kinda new wave and have some rad. unique guitar stylings. Thye have a 7" on Deluxe. Ben the Keyboard Wizard and Robert Eggplant are the meat and potatoes behind **THE HOPE BOMBS. OPPRESSED LOGIC** have a couple of singles out. They're always well-stocked at **Rasputin Records** on Telegraph Ave. I guess because the midget who sings for them works there. Rasputins is for assholes. anyway - go one block down to **Amoeba**.

If you happen to have an FM radio. you can tune into 104.1 **Radio Free Berkeley** and sometimes they play punk tunes. **Punks With Presses** is probably the best punk job around - lots of toner. cleaning supplies. and paper bags. if you know what I mean.

"TV Baby" is **DEAD AND GONE**'s LP. I used to have this theory that people going completely bald-style was a sign of torment and supressed madness. D & G's singer went all bald-style last time I saw him. so hey-ho!

VSS moved here from Colorado. along with their singer. Sonny's label. Reportedly. he's going to put out a 7" by Deb and Cassandra's band **MAICRIADA**.

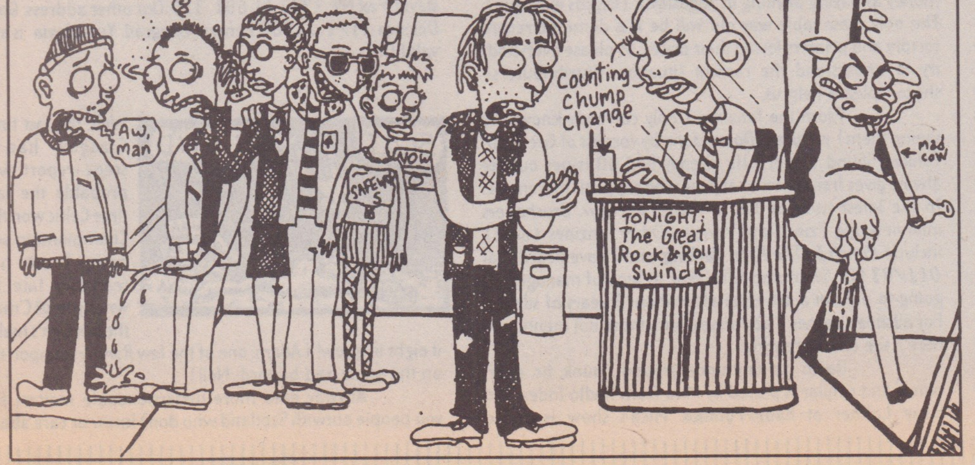
SPITBOY broke up. but Todd. Karin. and Nicki are rocking out in a new band called **INSTANT GIRL**.

Now has come the time to fetch our pipes and don our smoking jackets as our focus turns to more literary matters. Or maybe we'll just talk about zines and shit.

Aaron has sent forth another ***Cometbus*** into the world. This issue chronicles his trip to Europe and reportedly 'tis The Shit. $2.50 to BBT. PO Box 4279. Berkeley. Ca. 94704. We can also expect an issue of ***Doris*** to arrive on our doorstep any day now. Doris is done by a bad-ass girl named Cindy and if this was the county fair. I'd surely give her the blue ribbon.

Jeff Ott put out ***My World*** №4. the bulk of which is about girls who OD'd. Robert Eggplant is probably the most faithful of the Berkeley zine editors. ***Absolutely Zippo***'s content has become more contemplative and less of a hodge podge in recent times. A new issue of Davey's zine ***Boredom*** may be in the works. as well. ***Tales Of Blarg*** №7 came out after a lengthy hibernation period. It's chock full of stuff. but you should just get it for the centerfold of bohunk Cyrus T. Nails. $1 & 3 stamps to: PO Box 4047. Berkeley. CA 94704. There's going to be a zine release weenie roast. so grab your buns and we'll meet you there.

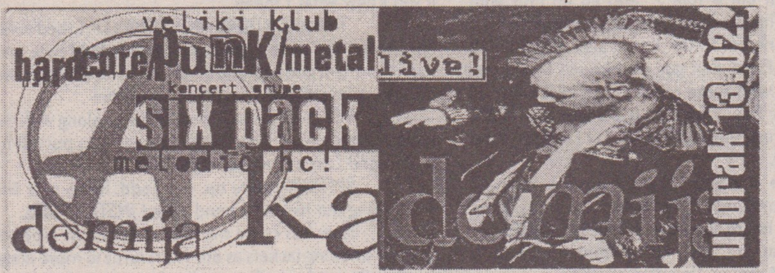
Janelle and Jeff Jank/ PO Box 791/ Berkeley. CA. 94701



YUGOSLAVIA
SEA
YUGO

There hasn't been a scene report from Jugoslavija for a very long time. exactly since July 1992. Many things have changed during these 4 years. Surprisingly under this worst period (since US-international sanctions had started Oct. 1992) until the days of January 1996 there have been much more music happenings than now (March 1996). I've mentioned sanctions. I feel this needs repeating many times. Thing is. they didn't hit those to whom they were intended: the US/west/world sanctions hit people. citizens. while at the same time made it possible for war-criminals/profiteers & pre war/& current power communist-politicians to *become exremely rich*. Elections were unfairly done (twice). War profiteers have returned from the first war lines in Bosnia/Croatia and are now exploiting what is left. I need to point out an important fact: Yugoslavian culture. economy. human rights. laws. public service. medical service. transport etc. all have been much degraded since the young/old intelligent people (sportiest. medical surgeons. musicians. university professors. dentists. all sort of quality people...) have left. Many of them have left for good. It is extremely difficult to explain to the world what current living standards exist in Jugoslavija right here. right now. We are (almost) in the beginning of everything! The Yugoslav situation viewed from many aspects is "very complex". Also. I need to point out one more thing: bands/musicians. tourists or generally foreigners have been avoiding visiting Jugoslavija as we been hearing from many of them (same thing for a hundred times): "there is a war in Jugoslavija that we have read about in our newspapers. or have seen on TV" etc. Current Jugoslavija (republics of Srbija & Crna Gora) had never had war inside its territories. That's number 1. Number 2: the war has been happening in breakaway Yugoslav republics. Hrvatska and Bosnia Hercegovina. Compared to them. Jugoslavija had and still has stable peace. Liking or not the current post-communist regime. we must admit they (politicians) have kept us (generally viewed) far from war. I don't include calls by letter/phone to the youth by army authorities.

Bands are not too numerous these days as back in 1992. 1993 and part of 1994. Bands who exist nowadays are either totally new or belong to generation of bands from 1993 mainly. Many split up or just stopped. Current bands are (I won't go by some strict way of exposing names) **RITAM NEREDA** (Oi!). **DIREKTORI** (punk/oi). **AHT** (oi!). **SIX PACK** (US-type HC). **DEAD IDEAS** (NY-type HC. I think they are still around). **SVAROG** (ex Overdose members. play hardrock w/HC). **GENERACIJA BEZ BUDUCNOSTI** (changed from oi to street punk rock). **BLOODBATH** (deathmetal). **POTRES** (oi). **AUSTERITY. RAMPAGE. STONE WALL. ON THE RUN** are all into NY/straight edge or hare krishna edge. **BAD TASTE** (crossover) and from newer generation bands come **BLIND SIDE** (straight edge influenced by early US NJ/NY bands from 1986). **VOX POPULI** (true UK-influenced hard-core from early eighties). **GRENICI** (a mixture of punk. rock & psychedelia). **EYES BURN** (vocalist from Definite Choice. Biohaz edge).



Clubs these days either don't have that much played punk. hardcore or live bands into the same music. The ex-jazz club of Dom Omladine during 1992/93 called **Bunker** changed musical influences. same person still works there & organizes gigs but from 1993/94 it started to be a club for blues bands only. it's called St. James club. The **Kst** club rarely puts on punk/HC/alternative music mainly because the person who runs the events (I won't name him) so mostly rock n roll bands play in or they do student's ordinary parties for blond girls. things like that. The **Flu Club** has been closed down for several months and has been re-opened in November 1995. It is under the Art TV Channel owning. Punk/HC/rock/ gigs happen Tuesdays. although some bands even play Sundays. **Tren** is quite a new club. it is away from center. 1 large room & 1 small within a private house. which actually looks like a raw punk squat. exactly for grinding punk type people. **Prostor**: the club used to have punk/alternative/or rock n roll bands on during 1994/part of '95. but has been closed down due to a lack of audience. I think it doesn't work at all now. If you are a foreigner and are searching for a place for meeting punks in the capital. I don't think you would find one except maybe Sunday 10 am-1 p.m. nearby Students Culture Center. across red-containers/shops/ who sell CDs. records. blank cassettes among some the owners are actually gain huge amount of money on/old & rare/ records by ex-Yugoslav bands.

ZIVOTINJE ("Animals") @ KST Club

As for independent record labels. I can't recommend any except three. that's if you are looking for hardcore/punk/oi/: **Predskazanje Records** is an oi label but since 1992 hadn't had any records out/only cassettes releases. They still have GBB 7" and LP available. Also **No Time To Be Wasted Records** {punk/HC label} with 7 records out. latest records Brainstorm new LP "Milocevic Is Dead" and 2 Minuta Mrznje debut 7" "Doao Je Kraj". Finally. **Yankee Sound** run by editor of ***Oprem Dobro*** fanzine. These and much more older records are distributed by **IMC (Intermusic)**. There is a new cassette label by the singer from band Gresnici called Yankee Sound and he has recently put out his band's debut cassette (LP) "Rafalna Paljba". These 3 labels are now current DIY/mail order labels which are not commercially influenced and don't own shops but trying to work out honestly with domestic bands. Predskazanje plans on putting out soon an LP-cassette by Potres (oi/punk). NTTBW Records plans on putting out the following: 7" by Solunski Front (tracks from 1984). 7" by Distress (tracks from 1984). Necrophilia 7" (garage tracks from 1983). Kaos 7" (from 1979/80) and are working on putting out debut 7" single records by the newer bands Blind Side & Vox Populi. IMC distributes all this.

I need to explain something very important relating to putting out/printing/records in this country. Due to economical sanctions. the prices to print records in Yugoslavia have become very high and therefore they are not the same as in the United States or as in any other western country. Record plates cost pretty high to produce because the record factories (only 2 government owned record companies do printing for whole Yugoslavia and they have a monopoly and blackmail us independent labels). They don't care if it's punk or commercial folk & at what price we sell it. all because the ingredients are imported. Same goes for ingredients to produce vinyl. A hundred records with the "better" printings (covers) for a 7" can cost up to $8/9 or $10 each (not including studio recordings/better equipped) while for an LP it could cost up to $15.39 (exactly) with quality studio production. I worked (still do) with Diskos (2nd government owned record factory) & so far I've done 4 records with them. I hope Diskos will slowly lower the printing prices since sanctions are 50% lifted off. High record prices are not made by us independent labels but by record factories and printers (lack of imported quality colors. quality paper and such). Otherwise ordering records outside Yugoslavia ends up with paying very high customs tax which is the same money as paying printing in Yugoslavia (Diskos example). The only reasonable way out will be if a domestic record factory and printers lessen their prices. so please everybody try to understand the current situation: distribtibutors/shops/ please help us.

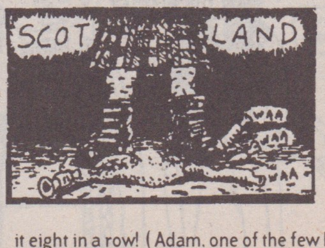
From the fanzines I only currently know (by seeing them) is ***Oprem Dobro*** done by vocalist of Gresnici/Yankee Sound (label). He already had 60 issues out. He always gives free copies to anyone who supports his fanzine. In the latest issue he had a Mdm interview. Brushalters interview. gig /zine/tape reviews. Other fanzines (new!) include ***Punch In The Face. Parking.*** and I have heard that ***011/93*** (Dr. Srele who helps that. as kind of manager) is going to put out a 4th issue after about 2 years of silence. For all zine's names · addresses (incl. those not mentioned here) see end of report.

Radio stations: underground /punk. hc. alternative and similar is played by Mica from **Radio-Index** and Bane Lokner at **Radio-Politika**. Mica's show is called "Mikrofonija" Thursday 7pm-9pm with a top-list to include & although he hadn't had foreign bands on the show he will add a new section dedicating space to foreign bands/labels so you are welcome to contact him. Bane Lokner's show is called "Bit Paralele" Thursdays 11 am-1 p.m.. he plays all kind of independent music. and he is a big record collector with room walls full of records. by the way!!! As he goes at many places at a time he sometimes can not answer quick/writes for different magazines. You can either contact them via IMC if that's easier. We know each other & work more or less together on same. or write directly.

I would like to invite bands to come over to Yugoslavia and start including this country on their European tour. IMC can put on 6 days one after one gig. or more if a band stays longer (depending on visa or number gigs etc.) I can recommend smaller cities rather than bigger ones since the scene is stronger inside the country. I need minimum 2 months time. More information about: gigs. distribution of records. cd's. tapes. independent radio shows please fax at Nº: ·381 11 601. 319 {IMC} or write. At the very moment (March 1996) I don't own a computer modem for Internet/e:mail nor is Yugoslavia yet a member of Internet. Well hopefully we will become soon although. e-mail exists within the capital. Other than these options. you can use air mail.

Finally. for distribution in Yugoslavia contact: Intermusic. Thanks to: Tommy Strange of Mordam Records. Dr. Strange. Kid With Man Head & Invid (2 bands from New Jersey and Pennsylvania) for contacting me recently with promotional music/press material. The import CDs in Belgrade's (so-called independent) "red containers" (shops) and other CD/record shops are sold between $20-$25 each!! (I won't name a shop who sells Lookout. Epitaph. Flipside etc. CDs for minimum $20 as they've started distributing MRR/they'd probably read this). Poor Yugoslav punks are hardly likely to own a CD player. not mentionioning paying such price for a CD! The Flu club after some of our (labels) suggestions is now working on allowing selling music at gigs on Tuesdays (stalls) and opening a "Berza" on Saturdays 10 a.m. to 2 p.m. with free entrance and having non-commercial small distributors/independent labels and not red-container/other shop owners who have a public/TV & radio advertisements.

Useful addresses are: Oprem Dobro Fanzine: Vasa Radovanovic. Vase Carapica 74. 11223 Beli Potok. Yugoslavia: BLIND SIDE/Radosevic Mirko. Gandijeva 91/30. 11070 Novi Beograd. Yugoslavia: Punch In The Face Fanzine: Radunovic Nikola. Jurija Gagarina 31 V. 11070 Novi Beograd. Yugoslavia: VOX POPULI/Vlaic Nenad (Rudar). Jurija Gagarina 205/104. 11070 Novi Beograd. Yugoslavia: Predskazanje Cassettes/Records Branko Kunovski. Gocka 47/10. 11090. Beograd. Yugoslavia: No Time To Be Wasted Records {same address as Intermusic please see bottom): Miladin Mitrovic (radio-show "Mikrofonija"). Branimir Lokner (radio-show "Bit Paralele"): Parking Fanzine: Kovacevic Darko. Velimira Markicevica 31. 31210 Pozega. Yugoslavia. And finally: Intermusic. Strahinica Bana 43/2. 11106 Beograd. Yugoslavia. Fax Nº: ·381 11 601. 319: Our other address: Goce Delceva 11/1. 11080 Zemun. Beograd. Yugoslavia is still valid OK!



Well. the last time Glasgow had a scene report was probably the last time Celtic won the Championship. so I hope I am not tempting fate by writing this!!! C'mon the Gers. let's make it eight in a row! (Adam. one of the few Rangers supporters on the scene. sad bastard- Neil)

Anyway onto more understandable matters for you people outwith Scotland who don't know or care about football. Let's talk music.

Glasgow's rather busy at the moment with gigs being fairly regular and with fair turnouts too. Like most other places Glasgow goes through peaks and troughs, but things are promising at the moment with some good bands kicking about and some new blood on the scene. I've been seeing the same old faces for years, so it's cool to see to see some new kids. Will they stick it out like us veterans (ha!) or are they on a Rancid, Green Day, Offspring trip until the next trend comes along (Glenn Miller revival). C'mon kids, checkout the real underground punk/hardcore scene.

CURLL @ The 13th Note Club

Talking of an underground scene, maybe it's about time for me to stop waxing lyrical and get on with the matter in hand (Please!!). Okay since I value my life I should mention my flatmates' band and that is the mighty **SCATHA**. Formed from the ashes of Sedition and Disaffect (hey! I thought that shit didn't burn! .....never mind), they play a brand of heavy H/C with an ever so slight metallic tinge. Amebix anyone?? A hot live unit with with amazingly technical drumming, they recently toured Europe (well..some of it) and apparently went down a bomb by all accounts (possibly rather biased). An album will be out soon on Flat Earth, awesome production and artwork, check it out (it's out now- fuckin' classic available from F.E. and Anonymous see below). Next up is **QUARANTINE**, an ex-flatmates band (is there a concept at work here??), also containing ex-Sedition and Disaffect members. More melodic and varied than SCATHA, they have got a great demo available (send blank tape - S.A.E./I.R.C), with an album, on Nabate, in the pipeline. They toured with SCATHA and were equally popular with the Euro kids. Staying in the West of the city, we find **WHIRLING PIG DERVISH** who've been knocking about for a few years now. They recently had an LP called *Three Small, One Tall* released by a variety of labels. You may remember their seven inch of many moons ago? Well their LP kicks its ass severely - much more punk. Fun live outfit too. **EX-CATHEDRA** sure are getting popular these days with their S.L.F. derived sound. Upbeat melodic punk with a couple of ska tunes. Check out their three 7"s before they hit the big time!! **BONEJACK** contain some long time scene vets (sick animals? BONEJACK will cure) who expand on their H/C backgrounds with a 'different' sound. Hard to pin down, but popular nonetheless. They have a top class 7 track demo available titled Pressure Point (address below). **CURLL** are rather obviously influenced by the 'emo' sound - y'know melodic then bursts of noise with lots of flailing about. Hipster friendly? Check out their two 7"s for a better idea. **SIX PACK** are a fun Black Flag cover versions band who put on a show stopping finale when they smash up a T.V. set to the rumbles of "T.V. Party", disposable but a good laugh. Members of SIX PACK are also in **PILLOWSLIP**, a new band who were quite impressive the only time I've seen them. Tough catchy U.S. influenced punk. I wanna hear more. Other SIX PACK members are also in the **BLUNTS**, again influenced by early U.S. punk-5 track demo available. **MACHINE GUN ETTIQUETE** are another new(?) band. A bit of work needed on them, but they do a storming version of "Dead Cities". If you are a big Sex Pistols fan then you'll like **GUN RUBBER**. They've got the look' the attitude and the moves. Pretty blatant (geddit!!) in their riff engineering, but that stuff has a special place in my heart (sentimental old fucker). Finally a new band has sprung up going by the name of **RAGING BULL** containing some of the new kids on the scene. Having heard their rough (understatement) demo, they need a hell of a lot of work done on their sound but hey! at least they're doing something. Their rise to power has been halted for the moment due to the fourteen year old guitarist's late night sorties to the lowlife world of punk gigs, - grounded. "Violent Children" revisited, remember kids don't let them grind you down. So check out these bands 'cos Glasgow has more to offer than Simple Minds , Wet Wet Wet and fuckin' Runrig.....honest !!

Let's talk places to see shows in Glasgow, and this is coming from a Simon the Scouser (bound to be dodgy then, eh!!), an immigrant from Liverpool, England. Things have been hotting up lately in the grey city where men wear dresses and throw big sticks around (this fucker's been reading too many Broons books). Let's start with the veterans of the Glasgow scene - the **Glasgow Music Collective**. The G.M.C has been around for an age and operate around a core of three friends Simon (Curll), Kirst and Angus. Contact can be made on 00 44 141 339 9101 for gigs, helloes but nowt dodgy. The G.M.C.s base for putting on gigs is the **13th Note Bar** on Glassford Street, in the centre of the city. The 13th Note is a cool place for drinks at reasonable prices and also serves food from its excellent vegan menu, again at good prices. Downstairs in the basement G.M.C. shows are the same, smart thinkin' music with a realistic price. Next is **Nice And Sleazys** at 421 Sauchiehall Street, again in the centre of town, which is another bar/eatery with vegetarian food and if you order home made chips (fries to the unknowing) expect a massive portion of death, 'cos its like a potato per chip, so get them down yer kidda. The deal with Sleazys is that they charge for P.A. hire and the bands get what's left over. Gigs at Sleazys are usually well attended so thats alright. They also do a lot of 'other' music (that is music other than punk and hardcore!! Well it takes all kinds you know) so expect a wide range of mutants turning up tryin' to outdo each other on whose the king of punk or dance queen. Bollocks. It also gets dead smokey for my poor 'wee' lungs but thats just me being a picky little straight edger (soft Southern shite!!!). Respect has to go to Andy Irvine and Billy Steele from SCATHA who put on most of the hardcore gigs at Sleazys, they can be contacted at Anonymous Records or through Adam (addresses below). New on the Glasgow map is the the **Glasgow School of Art** student union 'Vic Bar' at 168 Renfrew Street. All gigs are free (organised by Foxy the Scouse git) with a wide selection of offshoots from the punk/hardscore scene being put on the same bills. The idea is that on gig nights there is something for everyone, melody, metal, emo, right down to the all out racket that we all know and love so well (Adam's acapella). The big bearded man that puts on the stuff on is a smart, good looking bloke and tries to do his best for everyone in terms of hospitality and money for bands. So dont fuckin' try to rip him off kids, you wouldn't like him when he's angry (in house joke). There are big clubs in Glasgow who pick up the all big money 'guarantee' stuff. The majority of it is not worth your money, you'll doubtless see posters around town and in the press but gorrilla bouncers and high door prices make most of this shit a non starter.

SCATHA @ The 13th Note Club

The disaffected of Glasgow have a hard time in getting their music in Glasgow (use the distros), but there are a couple of places that are worthwhile checking out. Firstly there is the independently run **Missing** in Oswald Street, most of the stuff is mainstream but you get the odd diamond among the rough and also second hand shit (the first B.G.K. LP for £3, eh? Adam) It is just a matter of chance and also what's left since Neil works in the shop. So go in on a Saturday as he works on a Sunday - clever thinking youth!!! **Echo** in the West End (Byres Road) is also worth checking out since it is also independently run and has loads of stuff. A final mention must be given to **Fahrenheit 451** radical bookshop in Virginia Galleries/Virginia Street which is run on a non-profit basis and sells all manner of anarchist, socialist, gay, lesbian, green literature. Check it out, it is run by friendly people, drop in for a chat. They are open most afternoons. There is a compilation tape being produced at the moment which will be a benefit for the shop. Any bands that would like to contribute send tracks to Neil. There will also be a booklet with the tape so any artwork would be appreciated. Hopefully the tape will be ready by July and will be £2/$3 plus post. So that's the shit from Glasgow for the time being - take care.

Addresses: SCATHA-Jason/ 45 Cecil Street/ flat 2-R/ Hillhead/ Glasgow or Andy/ Anonymous Records/ 21 Greenholm Avenue/ Clarkston/ G76 7AJ/ Scotland. BONEJACK-Harvey/ 128 Old Wood Road/ Baillieston/ Glasgow/ G69 7AJ. CURLL c/o Class Records/ 5 Paterson Terrace East Kilbride Glasgow/ G75 0BA. QUARANTINE - Brian/ 7 Nithsdale/ Calderwood/ East Kilbride/ Glasgow. SIX PACK, BLUNTS, PILLOWSLIP c/o Jim Spence/ Flat 2L/ Otago Street/ Glasgow/ G12 8JH. All addresses are Scotland/ **U.K. Anonymous** and **Class Records** also operate excellent distros check them out!

If you want to play Glasgow or are looking for somewhere to crash/eat or just want to talk some shit write to Adam Johnston/Top Right 294 West Princes Street/ Glasgow/ phone 0044 141 334 2449. Simon Fox/ Flat 2L/ 143 Elderslie Street/ Charing Cross/ Glasgow/ G3 7AW/ phone 0044 141 248 3568. Neil McPherson/ 11 Eighth Street/ Birkenshaw/ Uddingston/ Glasgow/ G71 6BQ/ phone 0044 1698 325540. 0044 is the international code. From U.K. drop 0044 and add 0.

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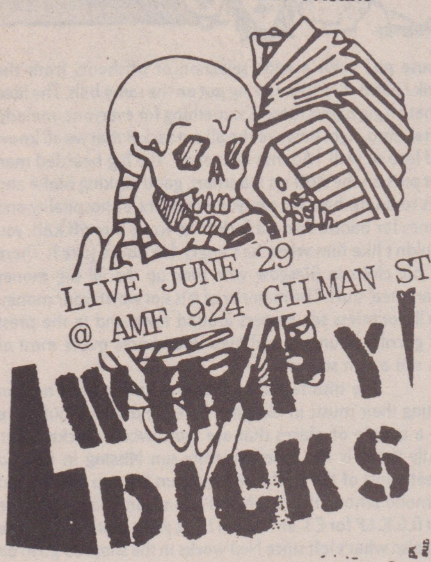
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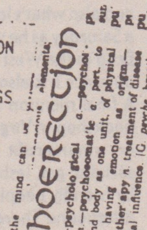
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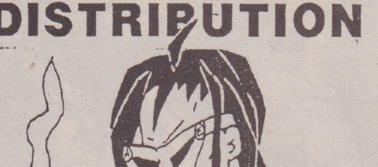

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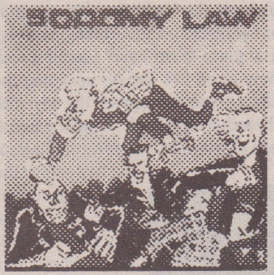

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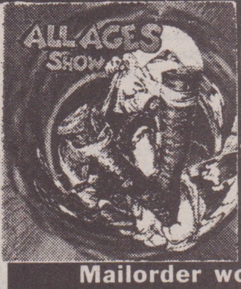

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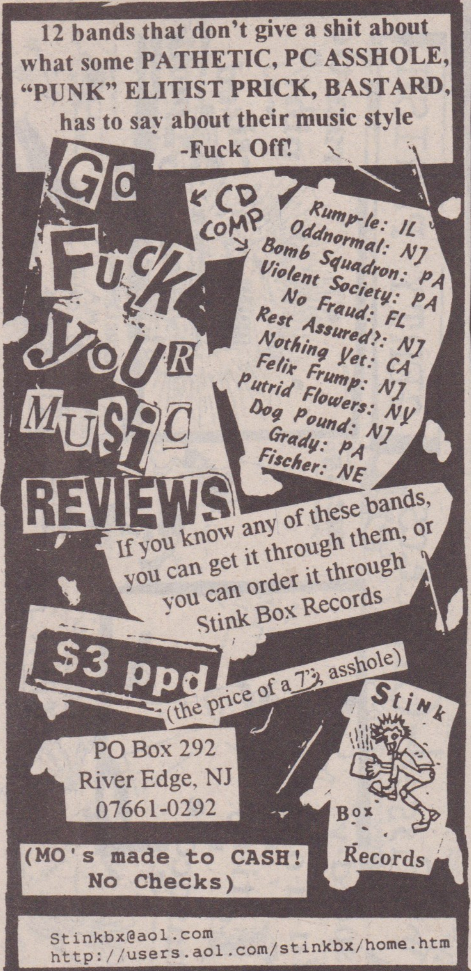

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THE GAIN

The Gain have been around the LA area as much as they possibly can for nearly 3 years. Sometimes as much as 4 times a week. If you want to check out the Gain and have the opportunity, definitely go see them live at one of the countless times they play out. They have developed quite a reputation for being one of the goofiest live bands. Thus far the Gain have been on 2 mini tours and released 4 7"s and for some strange reasons the Gain attracts a wide range of audience. Maybe it's because of their silly ass personalities. Let's take a look. Interview by Tom Spencer.

MRR: Why don't you give a brief description of how you 3 ended up together as the Gain.

Steve: I'm not gonna answer a stupid ass question like that, who wants to read about that shit.

Joey: I think we can give you a quick rundown. We've been jamming together for nearly 10 years

Steve: 10 years, he always says that. Me and him (Joey) have been jamming together since high school. But that's not when the Gain started. The Gain started about 3 years ago and the original band name was Chaka Kahn, but we had to change the name because it was taken.

Joey: Don't lie, it was originally called Scared of Chaka Kahn and then we found out about Scared of Chaka.

(Everyone busts out laughing)

Steve: We originally had a different bass player; then a year later Joey entered the picture and we've hated the band ever since.

Joey: The Gain didn't officially start until we released 'Quadroburbia' and played our first gig at Carlos and Charlies on the Sunset Strip.

Steve: Terrible dorky club.

Corky: Our name then was Menudo, you may have heard of us.

Steve: Then a lawsuit found its way into our spirit...,.again.

Joey: And now the Gain laundry detergent is coming out.

Steve:So we're thinking about calling the band Zoinks!

MRR: I've always said that I thought that you were definitely a live band that needs to be seen. Why don't you describe your live intensity.

Steve: We just try to act as retarded as possible.

MRR: And I think that definitely comes across live.

(group laughter)

Steve: The more retarded we are, the happier we play.

Corky: That's why we were asked to play the national anthem at the Special Olympics.

Joey: No, but a typical Gain show is like eating 3 bags of Pop Rocks and downing a bottle of Coke.

MRR: You guys definitely seem to be pigeon-hole as a mod band. How do you feel about that?

Steve: Well, mod is the fashion sense that me and Corky like. I mean if it weren't for the band I think I'd still be doing that.

Corky: That kind of separates us from everyone else.

Steve: That's the fashion that I like, and I'm really inspired by the music that made me pay attention to that fashion which is the Who, the Jam and that's gonna show up in the music.

Joey: I mean obviously these two grew up with that, but that's not my background. I was more into punk rock and some metal.

Corky: I was more into punk rock/mod/pop. The whole fuckin' thing.

Steve: I was into that, then I got into Iron Maiden... it was the best show I ever went to. I saw them on the '7th Son' tour.

Joey: Yeah I used to listen to Killers, Number of the Beast , all that shit.

Steve: One of my punk friends turned me on to Iron Maiden.

Joey: (with a smile on his face) Can I say in the interview that I just got my chicken strips.

MRR: Sure we'll let everyone know what the Gain food of choice is. I understand that you guys just got back from tour with Scared of Chaka. What was the highlight of the tour?

Corky: I think the highlight was definitely partyin' over at Blag's house in San Francisco.

Steve: I think the highlight was coming within 1 hour of my house and knowing that I was going to be home soon.

MRR: What, you don't like touring?

Steve: No, I hate it. Let me be honest about the tour itself. The tour ruled, Reno ruled, Gilman St. ruled, we met a lot of cool people.

Corky: We didn't get to play at the Bottom of the Hill gig.

Joey: Yeah, that was the only show that we missed that we really wanted to play. Because they couldn't fit 4 bands on the bill. For just a short tour it seemed like there were just so many cool things that happened.

Steve: Yeah, like when you got pink eye and when you got jumped at the Cobalt show.

(Everyone laughs)

Joey: I had to man-handle some kid who was trying to steal a t-shirt and then 3 weeks later he tried to jump me.

Steve: One week he's the bouncer, the next week he's the bouncee. No, so everyone that came out to see us doesn't think that I hated playing the shows. The half hour or so before and after as well as playing... lotta fun, lotta fun. But the sleeping in below zero weather...

Corky: It was colder in the van than it was outside.

Steve: Let me tell you about the van. I tried to sleep in the van one night. So I was trying to fall asleep drinking a Dr. Pepper that I got at Burger King or something that night.

MRR: You mean it wasn't a Snapple? (Every time I see Steve when they play, he always has a Snapple in hand)

Joey (grinning): The only time Steve wasn't drinking a Snapple.

Steve: So where everyone else was sleeping it was nice and warm, but crowded, and I wanted to be by myself. So I put the Dr. Pepper down and tried to go to sleep and in the morning not only were the ice cubes the exact same size as when I went to sleep, but the top layer of the drink was frozen.

Joey: As far as the touring goes, Nathan from LA ruled. He was our roadie, the merch. man, driver. He helped us out a lot.

MRR: When do you guys plan on hitting the road again?

Steve: I just talked to Zack from Zoinks today who are a bunch of cool guys, except the drummer, who is a retarded asshole (in reference to the Zoinks/Gain split 7" review in MRR #154) (group laughter). No, Zoinks are a bunch of really good guys.

MRR: Steve, will you stop kissing people's asses? How did you guys end up hooking up with Zoinks!?

Joey: We went up to play with them in Reno and Steve had their record and we were excited to play with them.

MRR: Outside of LA I hear that Orange County is your favorite place to play?

Steve: Orange County can bite my dick.

Corky: Yeah. We were playing a show there and they yanked the mic out of my drums.

Steve: I didn't know we were gonna show up and they were gonna film Soul Train that night.

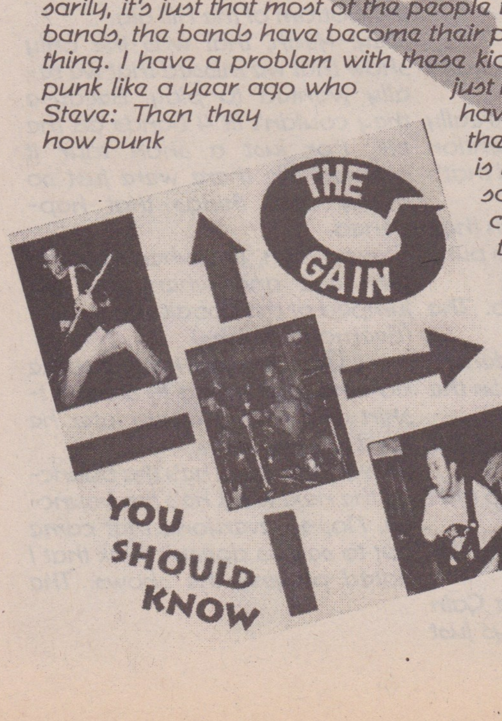
Joey: We were supposed to play with the Grabbers, and if they would have played it probably would have been fun. But I think the Grabbers know a little bit more about the OC scene and that's why they cancelled.

Steve: If you have baggy pants on don't even bother showing up. Skateboard, football jersey wearing, Pennywise, Bad Religion-listening people, don't bother.

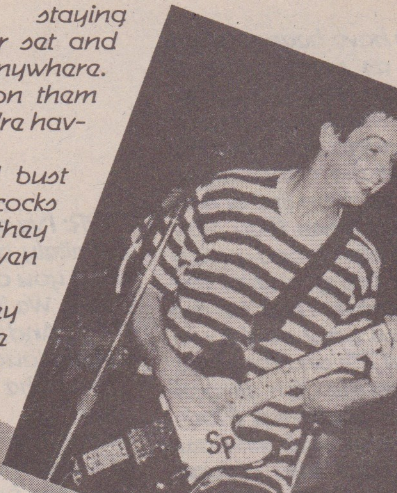
Corky: Yeah, I hate Orange County. None of them have record players either.

Joey: I don't really have a problem with those bands necessarily, it's just that most of the people that go to see these bands, the bands have become their punk icons or something. I have a problem with these kids who just got into punk like a year ago who just heard that band.

Steve: Then they have to go and show how punk they are because punk is in. I mean there are some cool bands coming out of OC like the Spooky. The place is just not my scene. They can go and listen to Pennywise because we're not gonna be there.



Joey: Yeah, we're having fun at their expense. They are the ones that are staying through our set and not going anywhere. The joke's on them because we're having fun.



Corky: We'll bust into a Buzzcocks song and they won't even know it.

Steve: They can tell me how punk they are when punk is pop. Pistols, Clash, Damned, Buzzcocks. It all derived out of pop music. Where did punk come from? It came out of pop music: Exploited weren't the first punk band. Here's what it all comes down to: in terms of classification, they classified these bands as punk. But all it is is pop music. Simple melodic, aggressive music.

Steve: If you want to learn where punk came from, take a look at the Who. The Who is the very first punk band and at the same time the very first rock band. I mean half of these kids don't even know a Who song.

Corky: I think the kids just need to go and pick up the old records before they go spouting off at us for not being punk.

MRR: What's the big Gain/Reno infatuation.

Joey: Reno rules, it's set up by competent people.

Steve: Yeah, people like Pete Menchetti/the Sticker Guy and Zack.

Joey: It's because we've always played with great bands out there. The Queers, Anti-Flag, Face to Face. The great part about Reno is the sense of community where everyone supports everything that comes their way.

Steve: The scene is actually run by the scene.

MRR: What are your views on how that differs from the LA scene?

Steve: The scene out here isn't run by the scene, it's run by booking agents and money hungry companies. You have to find the right places to play.

Corky: Yeah, Hells Gate, Jabberjaw, the Troubadour.

Steve: No, don't even put the Troubadour in with those other clubs. Last night we played with the Mr. T Experience and didn't even get paid.

Joey: I think what the problem is, is there's too many bands, clubs, too many people and too much to do.

Corky: In Reno it's just one event happening on a given night, it's not like 150 events spread out across town, like it is in LA.

Steve: You know what, I'd rather play LA any damn day than play Orange County.

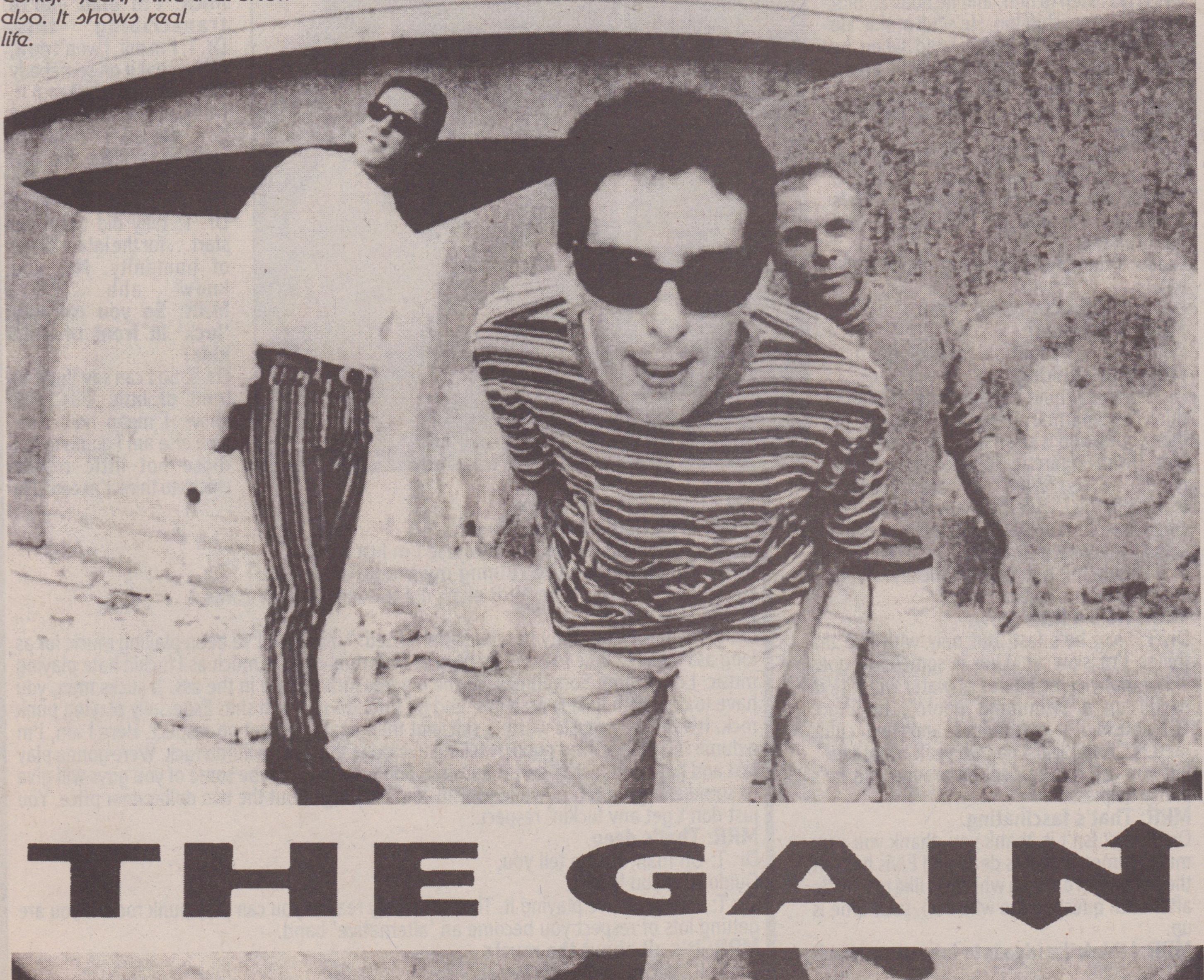
Joey: OK, right now I'd like to say 'hi' mom and say 'hi' to all the Rhode Island street thugs.

MRR: When you guys were kids and would think about what you wanted to be when you grew up, what was it?

Steve: I wanted to be John Lennon.

Joey: I always wanted to be a soldier because I was so into guns and shit, you know. But when I started getting into music, I always wanted to be a rock star. I was heavily into Rush.
Steve: He wanted to be Gene Simmons.
MRR: Yeah, I always wondered why you wore those big boots on stage, Joey.
Steve: You Kiss retards. I always hated Kiss. I remember when I was growing up, all my friends were into Kiss and AC/DC. AC/DC I like, but I always hated Kiss.
(Side A of cassette is over)
(Next we began talking about the media's impact on people's lives.)
Steve: Call me old fashioned, but I don't like all the stuff that MTV and 90210 promotes. I think people should just think for themselves.
Joey: I see everyone as just following what all the advertisers and these TV shows are plugging.
Steve: I actually sat through an entire episode of 90210 because this girl wanted to watch it and all it is... is mind candy for the air-headed, entertainment for the simpleton! Everyone has their own favorite shows, I like America's Funniest Home Videos.
Corky: Yeah, I like that show also. It shows real life.
Steve: There's something real disturbing about affairs and crises being entertaining. All they're doing is saying that it's OK to be a fuckin' cheese-ball richie.
MRR: Closing comments.
Steve: Just where people can get ahold of us at.
(Steve gives Simi Valley address.)
Joey: No, don't give that address
Steve: Why?
Joey: Because I take care of the shit man. You let the shit pile up and sit there.
Steve: There's nothing piled up. I check the box every day.
Joey: I'm on top of it and we're gonna do this the right way. Put the Cantlay address in this thing.
Corky: Well, we can't really put two addresses.
(They continue to argue about what address will go at the end...)

The Gain have four 7"s for sale available from the address below for $3.00 ppd. The Gain Discography: -Quadroburbia 7" (Brapp Records), -You Should Know 7" (Dead Beat Records), -split 7" w/ Zoinks! (Rhetoric Records), -split 7" w/ Scared of Chaka (702 Records). The Gain, PO Box 3805, Simi Valley, CA 93093.



THE GAIN

THE PROCESS

Interview by Marian Anderson

MRR: Band personnel.

Dr. T: Band personnel. Personal what, girth, size?

MRR: Who you are, and what you do.

Dr. T: My name is Dr T, I play tweedle-dee guitar, sing, jump around and sweat, and say 'fuck' in front of kids half my age. I like that.

MRR: Cool, you're a good influence on the younger set.

Dr. T: Fuck yeah, exactly, I think they need an obnoxious, skinny, tattooed freak to say 'fuck' in front of little kids. That's what punk rock is all about. Guido, introduce yourself.

Guido: I'm Guido and I play bass for The Process.

Dr. T: No listen to him, and he does all that arcane sorcery stuff too. He's full of shit. He rolls his eyes back in his head when he sings. There's two members who aren't here, there's Bubba and Sloth.

MRR: I'm sure you can speak for both of them.

Dr. T: Yes, well Bubba is a professional Mexican wrestler we picked up, and a physics guy. He's a pretty smart guy. He's an old guy; he stinks, but he's cool. Sloth is our drummer.

Guido: (mumbles something about Bubba).

Dr. T: Yes! Exactly I think, yeah.

MRR: A formula?

Guido: He has a formula for everything.

MRR: For stinking?

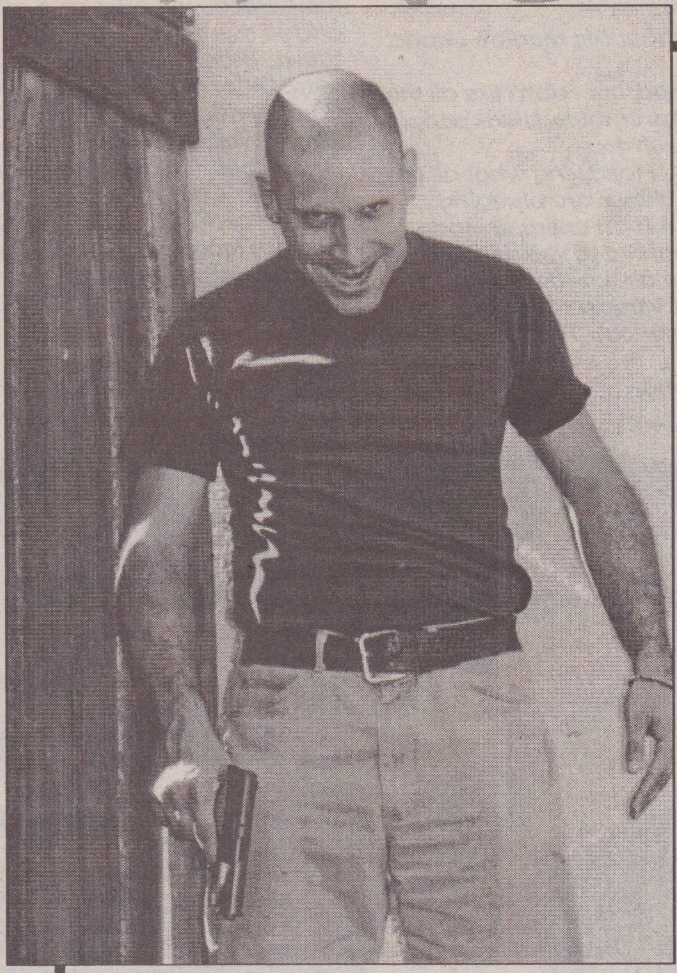
Dr. T: For anything, for anything. He can't think like a normal person. He's like one of those guys who is so smart that if you give him Drum cigarette tobacco and some papers, he'll go "What the fuck am I supposed to do with this?" But if you say Bubba, "Drum cigarette tobacco, this is x, this is y, if you add x and y it equals a cigarette", he'll go: "Hmm, so if I figure this out mathematically. . .", he'll come up with a cigar.

MRR: He's a little slow.

Dr. T: No, he's fast, but only with like the things I'm slow at. Like if somebody goes "How many cubic liquids of water will it take to fill up a swimming pool?", he'll go: "Obviously it's a hundred and two cubic meters." And I'll just go "Oh yeah, whatever", but you ask him to peel an orange and he's pretty helpless.

MRR: That's fascinating.

Dr. T: Yes! Isn't it, thank you, thank you very much. James Brown is dead and Elvis has left the building. You got a whistle? I like to whistle after each question (he whistles), your time is up.



MRR: I think the idea is to take up as much space in MRR as possible.

Dr. T: It is. Fuck yeah! The bigger your fuckin interview is, the bigger chance somebody has to read it. Yeah, and ahh, we're real cool and we just have good messages and stuff. We're very important. We're an important band.

MRR: I'm glad you're transcribing this.

Dr. T: I'm not. I won't do it, I'll just put it on somebody else in the band. Damn it, I did all the talking, now you do all the fuckin writing ah ha ha ha.

MRR: Okay, so why did the band start?

Dr. T: Why did the band start. . . for the intense love of humanity. No, you know ahh. . .

MRR: So you can say 'fuck' in front of little kids?

Dr. T: So I can say 'fuck' in front of little kids, you know. I mean how else, how else am I going to get those hot little trendy chicks to think I'm cool. No just kidding, I'm just kidding.

MRR: Well that's a good reason.

Dr. T: It is a good reason but of course I'm just kidding.

MRR: Oh stop it, you're ruining my image of you.

Dr. T: Sh sh sh. This is for MRR okay, not fucking *Taste Of Latex*.

MRR: That's true.

Dr. T: No, basically, "Why has the band started?", because I've been playing music for as long as I've been able to think for myself. Unfortunately, as much as I fuckin hate playing music, I can't stop. Sometimes it's the biggest fuckin' pain in the ass. It sucks man, you have to deal with flakes, assholes, and go through so much shit. Especially playing punk rock. It's the only music worth a shit, but then again you get no respect. Here I am, I'm a dumb fuck, okay, I am publicly telling everyone that I am a dumb fuck. Were gonna play fast and hard and fuckin' sweat and shit, and hopefully maybe some of you guys will give us some energy in return while your fuckin' bitching about the two dollar door price. You just don't get any fuckin' respect.

MRR: That's deep.

Dr. T: Oh man, let me tell you.

Guido: But you love it.

Dr. T: I love it, I love playing it. That's the only reason you can play punk rock. If you are getting lots of respect you become an 'alternative' band.

MRR: It's all about the music.

Dr. T: It's all about fuckin' sweat.

MRR: And fifteen year-old pussy.

Dr. T: And fifteen . . . (laughter), yes. (whistle) attention on deck! next question.

MRR: Who takes responsibility for doing what?

Dr. T: I take responsibility for everything! (silence, then laughter).

MRR: Okay that answers that question. Moving on here, what does the band name mean?

Dr. T: That's like one of those questions that I'm actually going to have to answer. I'm either going to have to make something up or I'm going to have to tell you what it really means.

MRR: Didn't you get it from a story book or something?

Dr. T: No, no uh uh. Basically The Process was originally a kooky cult kind of thing. They were called The Process and apparently they inspired Charles Manson and Son of Sam and all those other guys.

MRR: The Process?

Dr. T: The Process, yes, and it's totally secret. It was a coo-coo-ka-chewy cult, and since we're from Ukiah, Jim Jones being from there, Charles Manson first recruiting his members there, and Lenard Lake, the guy who was with Charl Zing (?) at the infamous Sanora death camp film festival '87 or what ever, The Process was just kind of fitting and stuff. It was relatively un-generic. We could be like the Bloody BMs, or Crustulous or something like that, you know, or we could name ourselves after something in fruit.

MRR: So it's kind of like a secret conspiracy, a secret society kind of thing?

Dr. T: Yeah exactly. Ooo. It gives it that spooky kind of punk rock feeling.

MRR: That's cool, it makes me want to go to Ukiah.

Dr. T: Ukiah, Ukiah's fucking kooky because it's such a small town but you've got three of the most prolific mass murderer type people from there. You've got the speed taking Elvis-Jesus — Jim Jones, who went to fuckin' South America.

MRR: I need some water.

Dr. T: Here have some beer. Have some beer! Anyway, they go down there and are like "I am Jesus." Have you heard anything about Jim Jones? When I found out Jim Jones and the People's Temple was from Ukiah, I was like so happy when I moved up there.

MRR: The People's Temple?

Dr. T: Oh yeah, the People's Temple was from Ukiah. They started in Ukiah and then went to San Francisco, and then from San Francisco they went to Guyana.

MRR: So they went down there and did the grape juice thing?

Dr. T: Yeah they did the grape cool-aid thing. That's why we have Jim Jones on our first 7".

MRR: You know, it's a good thing you're explaining this to everybody because most of the people that are reading this interview are not going to know about that because they were about two years old when that happened.

Dr. T: What people should realize is that the CIA was not involved at all with mind control and the whole Jonestown thing. But anyway, here's some other interesting trivial tidbits of Jim Jones: Basically Jim Jones recruited primarily minorities and kids. There's these big flyers you can see around Ukiah some people collect and shit. They're like "The People's Temple with his Christ-like leader, Jim Jones" and all this other kind of stuff. He used to have these plays where he'd have people rise from the dead, and anybody that didn't believe in him would be like burned and shit.

MRR: It sounds like you relate to him.

Dr. T: Oh he's rad! I mean anybody that can be that obnoxiously wrong and have people believe him.

MRR: So would you consider The Process as kind of like a metaphor for . . .

Dr. T: No. ah, no, nothing like that.

MRR: Is that what you're saying here?

Dr. T: No, no of course not. No Marian. Like mind control? Mindless zombies following us? No, of course not.

MRR: We're running out of tape here.

Dr. T: all right, we're going to try take up as many pages in MRR as possible.

MRR: Why not, everybody else does it.

Dr. T: Fuck yeah! And we're going to just talk about other stuff instead of our own band. We're very important.

MRR: Well you know when you go into the grocery store and there's like fifty cans of the same kind of hair spray but with a different label on it. The whole idea is that each company wants to take up as much space as they can on the shelves.

Dr. T: Exactly, "New and improved same thing, with just a new brighter, shinier label." We're the new and improved Process. The same thing only different; we're repackaged with 25% more, free!

MRR: Moving on here.

Dr. T: Okay (whistle). The whistle has been sounded.

MRR: What other bands have you been in?

Dr. T: Ah, well I was in "Kiss" for a while.

MRR: Didn't they kick you out because your tongue was too long?

Dr. T: It was. Gene Simmons was really offended. But previously I was the demon and Gene Simmons was the Alien Lover. That guy was originally in the position that Paul Stanley ended up taking.

MRR: Okay so you were in "Kiss". What other bands were you in?

Dr. T: After I was in "Kiss" I did a brief tour with Molly Hatchet. Then I was in "Problem Fish".

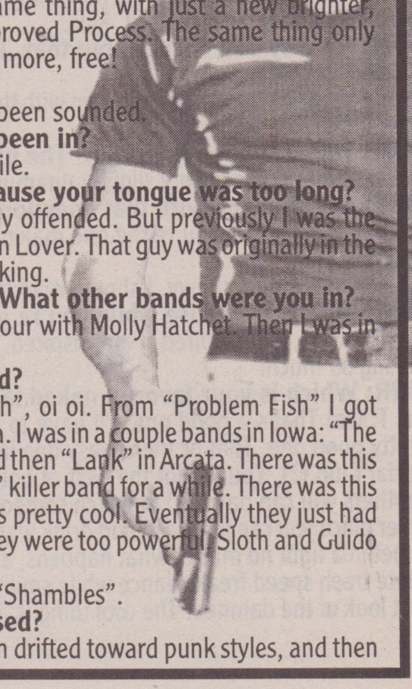
MRR: Weren't they a Modesto band?

Dr. T: Yes, yes, actually. "Problem Fish", oi oi. From "Problem Fish" I got beamed around and then moved to Iowa. I was in a couple bands in Iowa: "The Aggressive Chubbies", "Love Alice", and then "Lank" in Arcata. There was this one, "Sado Babies". They were a fuckin' killer band for a while. There was this one chick that used to sing for us; it was pretty cool. Eventually they just had to self-destruct. They were too good, they were too powerful. Sloth and Guido were in a band.

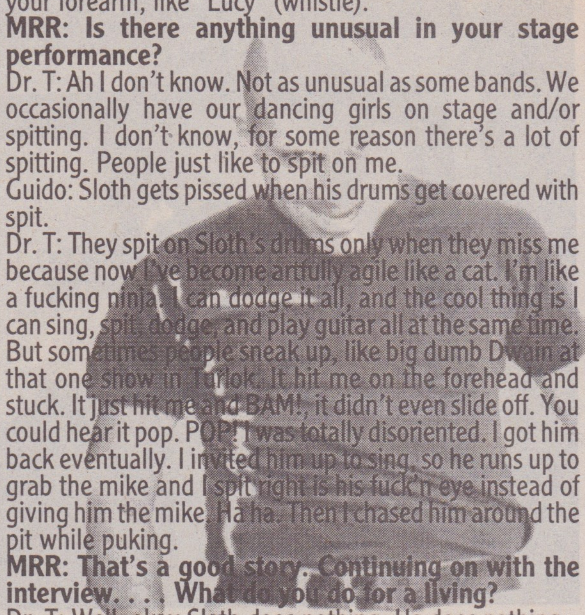
Guido: Yes, we were in a band called "Shambles".

MRR: cool, was that like Ukiah based?

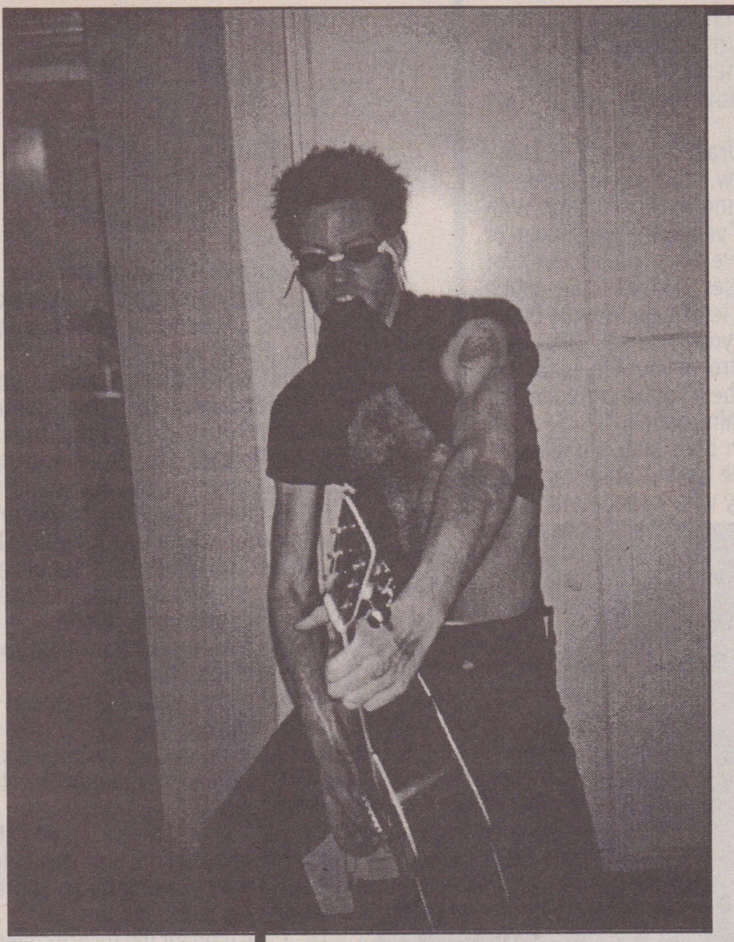
Guido: Yeah, we played thrash and then drifted toward punk styles, and then



it died.
Dr. T: Bubba was like an individual acoustic performance punk artist. He used to cover himself with mud, naked, while being on five or six hits of acid with cowboy boots, and he'd scream songs about how he hated you.
MRR: Is that where your artistic influence comes from?
Dr. T: Yes, pretty much that and the Inquisition.
MRR: So you are northern California kids mostly.
Dr. T: Yeah.
MRR: Well I've got a buttload more questions to ask.
Dr. T: Buttload! Well I've got a buttload. Okay next question (whistle).
MRR: Okay. . .
Dr. T: Do you got any pornos?
MRR: Yes.
Dr. T: Let me look at them while we're doing the interview.
MRR: Why, do you need inspiration?
Dr. T: Yes, just pause this.
MRR: This should be on the record, as you can see that we're bringing out Dr T's beautiful best. He has gone into the other room to get the porno magazines.
Dr. T: Let it be known that Marian is getting a bit grumpy and short tempered with me, so if the interview starts seeming a little slanted, it is because I have no longer pleased her. All right, I am waiting for the next question (whistle).
MRR: This is my favorite question. What are the lyrics about?
Guido: Cars
Dr. T: No, we have one song about cars.
Guido: Well mainly just guns, and we have one song about cars. Basically our songs are about the important elements that inhance traditional American values, like sex, violence, beer, and aliens.
MRR: All those things that are close to the heart.
Guido: Those things that give a you a warm feeling in the chest.
Dr. T: I tell you, they're really great lyrics, they're the best lyrics you've ever read and the only way you can really hear them is if you buy our record.
Dr. T: Yeah, but basically our lyrics are about. . .
Guido: Yer sister.
Dr. T: I try to write songs about shit that I don't hear every other band playing. There's enough songs, you know, I've said this a couple times. . . okay I'm going to ramble, sorry, sorry Marian. Marian's giving that disgruntled face again, but hell.
MRR: You have displeased the mighty Queen!
Dr. T: The princess is no longer amused.
MRR: Off with his head!
Dr. T: But why play songs about how shitty racism is when all you're playing to is little thirteen year old PC kids.
MRR: Oh they don't care about that. They just want to get fucked-up and get laid.
Dr. T: Yes, and bounce up and down with their fuckin' back packs on. Those sissy lalas.
MRR: This is a good interview. The princess is pleased.
Dr. T: The princess is only slightly unamused (whistle).
MRR: Are we done with that question?
Dr. T: I don't know, you're the one making all the rules now. Oh, what's that?
Dr. T: Coo-coo-ka-chewy. I should read this one. This one's nasty.
MRR: Should we pause while you're getting inspired?
Dr. T: No no, I'm inspired, I am inspired. Maybe this will keep me from talking so much.
MRR: Which is your favorite naked lady dance place?
Dr. T: Oo! That's a good one. I'll have to say Mitchell Brothers. That's a pretty good one. That or the cheesy one in Modesto called the Cheyenne Social Club (?). You've got the best of both worlds. Like here at Mitchell Brothers you can pay $80 to watch someone shave themselves, or at the other place you can just go in and drink watered down beer for $2, you get to get in a fight no matter what happens, and you get to watch these poor white trash speed freaks dance while smiling at you with three teeth with that look of the damned. The cool thing is, I think the requirement to work there is to have your name tattooed in handwriting on your forearm, like "Lucy" (whistle).



MRR: Is there anything unusual in your stage performance?
Dr. T: Ah I don't know. Not as unusual as some bands. We occasionally have our dancing girls on stage and/or spitting. I don't know, for some reason there's a lot of spitting. People just like to spit on me.
Guido: Sloth gets pissed when his drums get covered with spit.
Dr. T: They spit on Sloth's drums only when they miss me because now I've become artfully agile like a cat. I'm like a fucking ninja. I can dodge it all, and the cool thing is I can sing, spit, dodge, and play guitar all at the same time. But sometimes people sneak up, like big dumb Dwain at that one show in Turlok. It hit me on the forehead and stuck. It just hit me and BAM!, it didn't even slide off. You could hear it pop. POP! I was totally disoriented. I got him back eventually. I invited him up to sing, so he runs up to grab the mike and I spit right is his fuck'n eye instead of giving him the mike. Ha ha. Then I chased him around the pit while puking.
MRR: That's a good story. Continuing on with the interview. . . . What do you do for a living?
Dr. T: Well, okay Sloth does nothing. He does nothing.
Guido: He plants trees sometimes for his father.
Dr. T: Plants trees for his father who is a carpenter.
Guido: I am a carpenter but I also get the privilege of destroying stuff in those jobs with lots of demolition required, like remodeling. You know, bashing down walls, using a jack hammer and stuff like that. It can actually be kind of fun sometimes.
Dr. T: He also plays bass for like music plays and stuff, like at the college and junior high school stuff. They hire him for like $100 a night or some weird stuff.
MRR: Cool, paid musicians even.
Dr. T: Yeah, and Bubba serves coffee and shit and is also a physics major as a graduate student.
MRR: Oh, so he *is* smart.
Dr. T: He is, yeah Bubba's like crazy smart. He tattooed



a bar code on the back of his head a long time ago when he first went to college because he got so pissed off that everybody was asking him for his social security number. “Just scan me goddamn it!”

Dr. T: But anyway, ME! Back to myself. Well you know I play punk rock, and ah, well I'm a fireman and a Marine.

MRR: That's right, tell us about that, we want to hear.

Dr. T: About what? The fireman stuff, the Marine stuff or the punk rock stuff? Oh, well we're already hearing plenty about that punk rock stuff.

MRR: Okay! I know you just joined the Marines. Why don't you tell us about that a little bit.

Dr. T: All right.

MRR: What is that about?

Dr. T: What's up with that?

MRR: What significance does that have to you?

Dr. T: If I would have known that I was going to be a Marine back when I was like sixteen or something, I would have laughed, like uncontrollably. Much like I would have done if I knew I was going to be a fireman. I'd say “ha! Fuck you, hee hee hee.” Okay, I've been a fireman for quite some time. It's been a cool job, it's balls out, and I get cool boots for free.

MRR: Well that's cool.

Dr. T: Yeah, it's great.

MRR: Don't you get to destroy stuff too?

Dr. T: Not as much as I would like to. Basically we come to a scene, there's a house on fire, and somebody's bleeding to death. So I have to show up, and regardless of whether or not this is somebody who is physically repulsive, I have to touch my mouth to theirs. This big fat pig fuck'n blowing puke in my mouth, while I'm picking up his entrails; and then I have to save his house. It's all good and fine you know, It gives you a good adrenaline rush, and then everybody that said you would never succeed or do anything with your life back in high school, now have to eat shit.

MRR: You have a good attitude (laugh).

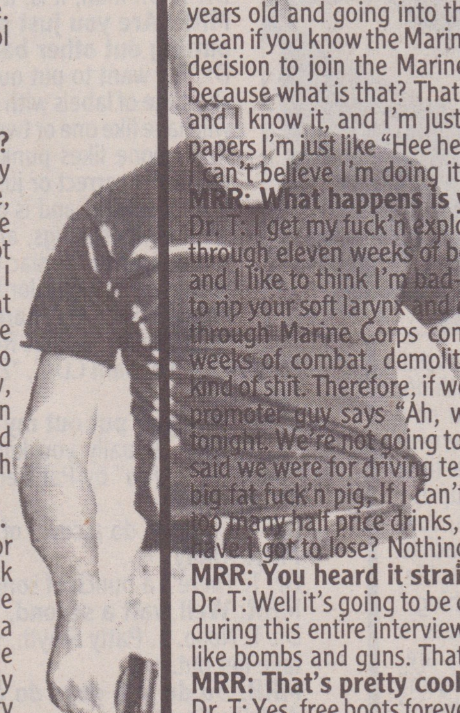
Dr. T: Personally, It was keeping me going for a while. That way I could justify playing punk rock all the time and make money doing the fireman thing. Fuck everybody, I'm doing a cool job that I feel good about when I come home, and I'm playing punk rock. If anybody says “Why are you playing punk rock at thirty years old” I can say “Fuck you, I'm a fireman and if your house burns down I won't put it out. Plain and simple, asshole! You better pray I don't give you CPR because your ribs are all going to get broken. I'll fuckin crush em.” Just kidding of course.

MRR: Folks, you are speaking with an upstanding member of the community, a fireman. These are the people who are protecting your community!

Dr. T: Only I if you buy our records, is the main thing. I'm in the union. The fire stuff wasn't quite propelling me anymore. You got your rush for six or seven years, now it starts dwindling down. “Oh boy, another fire, let's fuck'n clean the toilets some more.” Now I want to blow shit up and do fun stuff.

MRR: Are they going to teach you how to blow stuff up in the Marines?

Dr. T: Basically I got a good deal with them. I'm doing the reserve thing, so that way I can still play punk rock and do the fireman shit. Otherwise I wouldn't do it.



MRR: You don't feel like you're compromising your punk identity by going into the Marines?

Dr. T: Dude, there's nothing more punk than being twenty-seven years old and going into the Marines knowing how much it sucks. I mean if you know the Marines suck, and you're purposely making this decision to join the Marines, there's nothing more punk than that because what is that? That's a fucking stupid decision I am making, and I know it, and I'm just smiling. The whole time I'm signing the papers I'm just like “Hee hee hee, this is the dumbest thing I'm doing, I can't believe I'm doing it.” But what happens. . .

MRR: What happens is you get to blow things up legally.

Dr. T: I get my fuck'n explosives license, all this kind of shit. You go through eleven weeks of boot camp, five weeks of combat training, and I like to think I'm bad-ass already. I'm an EMT and I know how to rip your soft larynx and everything, but now, now I'm going to go through Marine Corps combat training. Then I go through eleven weeks of combat, demolitions, explosives, deconstruction, all that kind of shit. Therefore, if we do some show and some big fat slovenly promoter guy says “Ah, well you didn't make enough at the bar tonight. We're not going to be able to give you the $5 guarantee we said we were for driving ten hours,” I'm going to go “Well listen you big fat fuck'n pig, If I can't kick your ass right now because I drank too many half price drinks, I'll just blow you up later. No biggy, what have I got to lose? Nothing, I'm a twenty-eight year old Marine.”

MRR: You heard it straight from the military.

Dr. T: Well it's going to be cool, and besides, since I'm using my alias during this entire interview, I'll be able to steal all kinds of cool shit like bombs and guns. That's another job where I get cool boots.

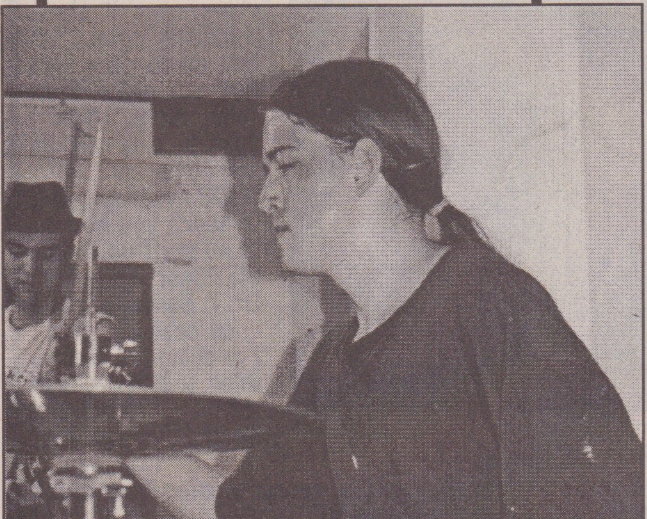
MRR: That's pretty cool

Dr. T: Yes, free boots forever. All the jobs I've had I get to wear boots: chimney-sweep, fireman, Marine, punk rocker. There are so many guys that are telling me “Oh, Troy, what the hell are you doing? You're joining the government” you know, all this other kind of shit, “Oh, the

Marines, you might have to go kill somebody or something." Oh I'm going to have to kill somebody, oh bummer.

MRR: We know how much you'd hate that.

Dr. T: Yeah, what a drag, and the cops aren't going to kill me now. You get a badge of invulnerability by being in the military. With the fire department I've got off like sixteen or seventeen tickets. I've been pulled over for various stupid offenses, but basically when you're a fireman they let you go. Now by being a Marine, okay everyone will say "Now the government is in control of your life, blah blah blah blah blah." Maybe if you're eighteen and you go in and get brainwashed, "Uncle Sam, our constitution, blah blah blah, I'll kill you, you're a threat to The United States and the American way." Okay whatever gaunter, I'm gonna do my own thing. But now the cops pull me over, now instead of the fireman thing, which is probably stretched pretty thin now because when the cops start pulling me over two or three times they start getting a little pissed at me. Now when they punch up my ticket it says USMC on it. The thing is, sure these kids are saying you're giving so much to the government, "You're giving up your life, blah blah blah, your freedom and everything." Take a look at them. They get pulled over in Petaluma, BAM just for being who they are. Now me, a cop pulls me over, I go "See yah" because I work one weekend a month blowin' shit up. I'm giving myself diplomatic immunity for fuckin' anything. When the aliens land, and you come shamblin', beggin' for help because you forgot to stockpile your batteries, your guns, and your canned foods, don't be comin' to my underground bunker because I'll just be laughing at you fuckin' mutants as I'm lightin' off the Claymore mine, drinking my fuckin' hot butter rum martinis on the veranda of the apocalypse. Just mark that now. . . oh hail Satan. Praise him!



MRR: I just think there's something cool about being yourself and going undercover. It's like pretending you're the enemy, and underneath you turn around and you're like sticking it to them. That's totally rad. This is where you want to be.

Troy: People don't quite understand that. It's like "Oh you work for the government" thinking that therefore. . **MRR: No Troy's working for himself. Troy's working for The Process.**

Troy: But people don't understand, they don't understand how you could get anything from the government. You have to be smarter than they are, plain and simple.

MRR: Totally, okay that's good, that's a good answer. You have pleased the Queen!

Troy: I have pleased the Queen and I get a kiss from princess Bella.

MRR: Pucker up.

Dr. T: Yeah, pucker up baby (burp).

MRR: So you have your own label. Why don't you tell us about your label.

Dr. T: Yes, Guido and I, well I started it but I couldn't financially do it all by myself so Guido has helped me. He kicked down some cash when I was like fifty bucks short here and there.

Guido: Art work and design.

Dr. T: He paid for the record covers and was able to do all the computer work on the covers, because by that time I was burnt out from going "Fuck this, what the fuck was I thinking. I'm going to start a label, oh boy, good fuckin idea, yeah right on."

MRR: It's a lot of work.

Dr. T: Oh man, it is, it's a lot of work, but then again. . .

MRR: Are you just putting out your own records, or are you putting out other bands too?

Dr. T: I want to put out other bands too. Basically there is a severe shortage of labels with bands that I like to hear right now. Every label will have like one or two good bands, and then a bunch of shity bands. If someone likes punk rock that's honest, obnoxious, whether It's politically correct or just drunk punk or what ever, something that's from the heart and is punk rock, back before there were those total label kind of things, and it was just whatever it was, then cool buy something on "Zodiac Records". If not then get something from one of those other gay-lord labels.

MRR: That's the name of your label.

Dr. T: Yeah, "Zodiac Records". It's all cult things. Then we're going to have "Son of Sam CDs", "Zodiac Records" and. . . I don't know, "Lenard Lake Tapes".

MRR: Will you put out my band?

Dr. T: Sure, actually you know what I want to do, you know that song "Goodbye to You" by Pat Benatar?

MRR: Ohhh!

Dr. T: I want to do a cover of that with you singing. That would be bad.

MRR: Okay.

Dr. T: There's a bunch of songs that I wanted you to sing for us.

MRR: Well wait a second, I thought that was Patty Smyth.

Dr. T: Nooo. . . Patty Smyth, we'll smyte her! The stark fist of removal will take her out.

MRR: So do you guys do everything, the vinyl, the designing, the distribution?

Dr. T: Yeah, yeah. Well our first record was with Monitor but apparently that's sold out and is out of print now, but I did see one at Epicenter, and somebody tried to blackmail me or something. Remember that band "Love Alice" that I was in a long time ago?

MRR: Oh yeah.

Dr. T: Somebody that works at Epicenter knew who they were, and there's a big arrow on the record cover that points at me, at my face, and says "Yeah, I used to know him when he used to play in a Psychedelic Furs cover band called 'Love Alice'." I was like what the fuck, who the fuck wrote that, because we used to play that Psychedelic Furs cover song. So when nobody was looking I just wrote on there "Ha ha ha, eat me." So anyway, we're doing the label thing just because I want to keep something going on. A smaller kind of thing with punk rock bands, but I *would* like someone *else* to put out a record of us.

MRR: Well it's good to put out all music that you like, and have complete control over it.

Dr. T: Yeah, that's what we're gonna try to do. I want to have like cool punk rock bands on my label, providing I can afford it. That's what's cool about having cool jobs like working for the Marines and being a fireman, I'm able to put out and play punk rock shit, you know, being this old.

MRR: They don't know about your secret life?

Dr. T: Well they kind of do. Now after being a fireman for six or seven years, they're starting to catch on. Like when my friends are bald with tattoos on their head, showing up saying "Oh, is Slendore here?" and shit like that, they start getting a little clued in, and then they'll see me on my days off walking down the street with a leather jacket, or something. Or like when I was on vacation one winter and I had my hair purple, I was like "Oh, I was in a hazardous material incident". "Ah, yeah, whatever freak." But they've gotten to know me and stuff, and they realize that I am a qualified fire fighter, probably one of the more kick ass fire fighters because I have had to push myself so hard.

MRR: Did you work on the Malibu fire?

Dr. T: Yeah, I was at the Malibu fire, that whole southern California complex, the Fountain fire, the Arrowhead fire, all kinds of shit. Medical aid calls, BAM! airplane crashes. . .

MRR: Do they call you out on ambulance calls?

Dr. T: Yes, generally if I am within a zone like say ahh. . . when I was working for the Arcata Fire Dep., if there was a first aid call, anything that was serious at all, aside from "Grandma forgot her medicine." But any emergency situation. In my seven years as a fireman I have seen like so many people die, so hard you wouldn't believe it. There's time's where you're picking up someone's intestines and putting them back in. I've seen people hanging from trees after an airplane crash. This one guy right outside of Willits was in a gyrocopter crash. The propeller flies off, "boom" he goes shooting from the sky, catches on fire, merrily igniting the hillside behind him. Then he realizes he broke his back in the fall, so he's paralyzed from the waist down, and as he turns around he puts his hands down to protect himself. When he hits the ground his fingers rip off because he is so badly burned that there's no more sinew or tendons or anything. We get there forty minutes later because it's way out in the middle of nowhere.

MRR: And he's dead.

Dr. T: No. The dude's still alive. What we call them is crispy critters or smilers, because they've got no lips, and no eyelids or anything, and their just like smiling. He's just like "ahh," and the guy's screaming. The guy's fuck'n skin. . .

MRR: That's fucked up.

Dr. T: Oh it is, it is fucked up. But anyway, when you've got like third degree burns, either your skin hangs off you like wet toilet paper, or you look like a hot dog that's been on the grill too long. You know it turns black and splits and there's that pink juicy shit underneath.

MRR: Wow, have you seen a lot of that?

Dr. T: Yeah, I've seen quite a bit of that. Three kids burned to death, all kinds of shit.

MRR: Oh my god, so you had to remove their bodies and stuff?

Dr. T: Ah, no. Generally with bodies we have to wait until the coroner comes. If somebody's dead we can't fuck with them, but we have to give CPR in any situation unless someone is decapitated, burned beyond recognition, or has visible rigormortis set in. There was a guy with his lower mandible, his bottom jaw, knocked off. Bam! hit a telephone pole with no helmet on. He's laying on the ground, the dude's dead. He's got a hole the size of you know like. . . the bottom of this coffee pot. No tongue, nothing. So how are you supposed to do CPR to that guy. But we had to, so I show up and I go "I'll do compressions" I'm not gonna touch that guy. Enough of the violent stories. If you kids want to hear more blood and gore, write me.

MRR: What is your mailing address?

Dr. T: 190 Ford Rd. #157, Ukiah, CA. 95482

MRR: All right, I have one last question.

Dr. T: But wait, before you get to the last question there's one thing I want to say. There is a couple of things I want to mention about the up north scene. In Sonoma county... Mickey and the Big Mouths. Those guys are really super cool, check them out. A-Head is doing a lot of shit for the scene up there. He's starting his own label too, and helping out, booking shows etc., so support those guys. There's a band called Allegiance To None. They're pretty cool, I like those guys.

MRR: The last and most intriguing question that we all want to know,

Dr. T & Marian (simultaneously): Inquiring minds want to know.

Dr. T: That was at the same time, wow, go figure.

MRR: Yeah, put that on there. The question is, why are chicks so attracted to Dr T?

Dr. T: It's all lies.

MRR: Oh come on, don't be modest.

Dr. T: Oh I don't know. Could it be my manly body, my ruggedly handsome good looks, I don't know. Perhaps my love of all mankind. My knowledge of romanticism and poetry.

Guido: Your sensitive nature.

Dr. T: My sensitive nature, it could be. My charming sense of humor, the sparkle in my eye, the butt in my chin. . . who knows. . . the donkey in my pants. I don't know, it's just a big joke. Chicks actually like Guido

MRR: Well I guess that's it.

Dr. T: That's it. Okay.

MRR: Thank you.

Dr. T: Well is there anything else you want to ask me, anything obnoxious? No of course not.

MRR: How big is your dick?

Dr. T: It's big! But the thing is, it's fat. It's big and fat. It's not that it's just big, it's that it's so fat.

MRR: How did you get that butt in your chin?

Dr. T: Well see a long time ago, apparently my father was. . .

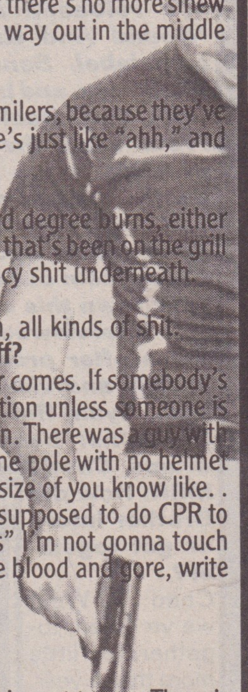
MRR: Okay, Thank you for that fascinating interview.

Dr. T: You're welcome Marian, any time. The princess is pleased, ay carumba.

MRR: You have pleased the Queen you foolish mortals.

Dr. T: Oh one thing, there is one thing. We're going to start doing shit again when I finish combat training come September. We're going to go on tour if we can. If anyone want's to help book us some tour dates, help us out, write us. We'd be really appreciative, and I won't kill you when the war comes, you know, plain and simple.

MRR: So I guess that's it, any words you want to add Guido?



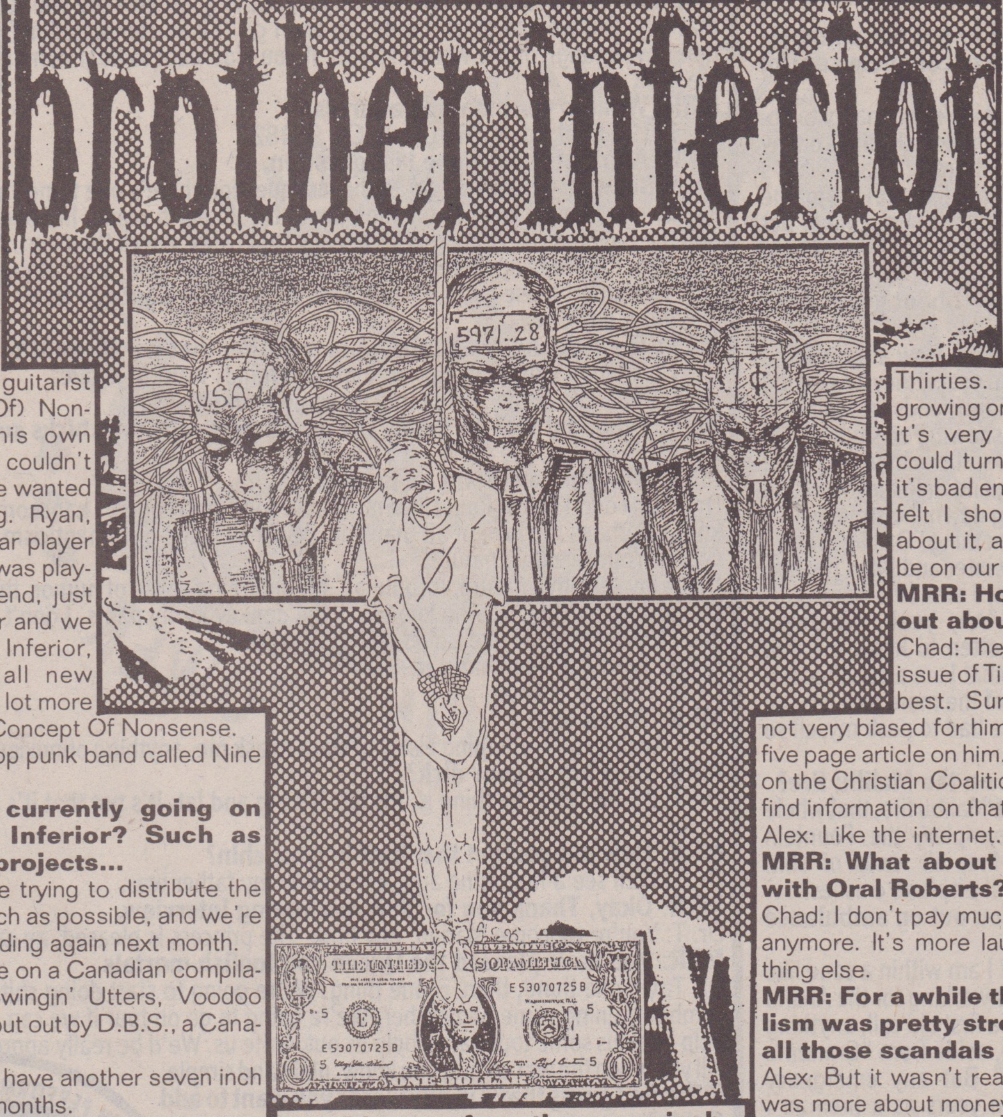
Guido: Yowaigee!!

MRR: Excellent.

Dr. T: Fuck. Hail Satan.

Brother Inferior are a somewhat new band from Tulsa, Oklahoma who play no frills style hardcore punk with a political message. Theye released an EP last year, "Bound And Gaggged", on their own label, Sensual Underground Ministries, and by the time this sees print, they should have new EP out. From what they palyed at their practice, when I was in Tulsa recently, their new songs are tighter and more aggressive. Should be a good follow up. Also, be sure to check them out when they come to your town this summer.

Interviewed at their house in Tulsa after practice. Documented aurally and visually by Matt Average. Ryan Rolston: guitar, Alex Simmons: bass, Mike Spradlin: drums, Chad Malone: voice.



MRR: How did Brother Inferior get together?

Chad: Well, we've been together for little more than a year. Three of us, except for Alex, were in a band called Concept Of Nonsense, which was together for about five years. The guitarist from (Concept Of) Nonsense started his own business, so he couldn't spend the time we wanted to spend touring. Ryan, who was the guitar player to begin with, he was playing bass at the end, just took up the guitar and we formed Brother Inferior, and we wrote all new songs. I like this a lot more than I ever liked Concept Of Nonsense.

Alex: I was in a pop punk band called Nine Iron.

MRR: What's currently going on with Brother Inferior? Such as records, side projects...

Chad: Well, we're trying to distribute the seven inch as much as possible, and we're planning on recording again next month.

Alex: We might be on a Canadian compilation tape with Swingin' Utters, Voodoo Glow Skulls. It's put out by D.B.S., a Canadian band.

Ryan: We should have another seven inch out within three months.

MRR: What's Sensual Underground Ministries?

Chad: I've been accused of being a religious organization, but actually it was a name I gave myself for anything political that I did. Then, I started putting out tapes, and now CD's and records. It's turned into a label, mailorder, and distro. Luckily, Ryan is assisting me with it too. We're trying to acquire a lot of other band's stuff for mailorder too. Hopefully we'll be able to start putting out our friend's bands records.

MRR: You said you've been accused of being a religious organization, have you ever thought about making it legalized?

Chad: I've actually looked intro becoming a father or a pastor, and having Sensual Underground Ministries as a church, and getting tax free status. Because when we had the Sensual Underground, which is where this was all started, it was a basement, and we just did shows. I thought about turning it into a church so we would not be harassed, as much. It just didn't fall through.

MRR: What's up with the new songs? When I talked to you on the phone earlier, you said you dropped the old songs from the seven inch.

Chad: We didn't really drop them. Well, we did for the local shows mainly. Those were like the first songs we had. We recorded those songs such a long time ago, well for us, we recorded them two months after we formed, and we've had a lot of time to write new songs since then. The new songs are the same politically, since I write most of the lyrics...

Ryan: I think the music has gotten better. It's a little more complicated and full sounding.

Chad: It's still the same style, it's just better. It's definitely hardcore, which is what we stuck to.

MRR: One of your new songs is about Ralph Reed...

Chad: Oh gosh... We talk enough about Ralph Reed. To sum it up in a nutshell, he's the head of the Christian Coalition. The godfather of the Coalition is Pat Robertson, which will help to put that into perspective. Some of the agendas of the Christian Coalition is to destroy the public school system in America, make abortion a capital offense, and turn the United States, as they believe it was founded as a Christian nation, and should be a Christian nation, under Biblical law. Believe it or not, the guy has got so much charisma, I watched him talk, he's very convincing. Almost, to me, he represents what Hitler was in the early Thirties. His following is growing on a daily basis, and it's very scary what that could turn the U.S. into, as it's bad enough as it is. I just felt I should write a song about it, and hopefully it will be on our next record.

MRR: How did you find out about this guy?

Chad: There was a May ('95) issue of Time, which was the best. Surprisingly, they're not very biased for him. There was a big five page article on him. Also, just read up on the Christian Coalition, you can usually find information on that anywhere.

Alex: Like the internet.

MRR: What about here in Tulsa, with Oral Roberts?

Chad: I don't pay much attention to him anymore. It's more laughable than anything else.

MRR: For a while the tele-evangelism was pretty strong, then when all those scandals came out...

Alex: But it wasn't really politics then, it was more about money.

Chad: I think we're kind of used to it too. We see this shit everyday. My favorite thing is this magazine I found in the street.

Ryan: We found this magazine in the street that's an ultra ultra ultra White right

WHOREHOUSE OF REPRESENTATIVES
GRIMPLE

wing Christian magazine. It's all about slagging Jews, and how Jews are taking over America, and the Jews do this and do that.

Chad: It even says that Auschwitz was not a concentration camp, it was an industrial center. It has a map that shows Auschwitz with a swimming pool, the post office, the bordello, the theater...

MRR: Where did you find this at?

Chad: I was walking home from the bagel shop, on a Sunday morning and it was raining. I saw this thing about 'Jews invading America'...

Ryan: What's the name of the paper?

Chad: "The Truth At Last", 'News Suppressed By The Daily Press'.

MRR: There was one evangelist...

Alex: Tony Alamo.

MRR: Yeah, Tony Alamo... (laughter)

Chad: He's from Fort Smith, Arkansas.

MRR: He has a restaurant and everything. I remember when I was a kid, and my family was on a trip, and we pulled over to this place to eat. It said the Alamo, or whatever, and while we we eating they started preaching. My dad made us all get up and leave.

Chad: They're pretty much along the same lines as this. They had a 1 - 800 number I used to call.

MRR: He had that thing about the Pope being involved with the Nazi party in World War Two.

Chad: Yeah, they even had one with President Bush kissing a nun, and another with the Pope, calling him Satan.

Alex: He even reprints the protocols of the Elder Zion. It was like a Nazi propaganda pamphlet in the Forties that showed how the Jews were like ruining the world.

MRR: How was the summer tour?

Ryan: We went straight to the East Coast, up it...

Chad: As far as Boston, but it was canceled there.

Ryan: We drove across the top of the country, and the only place we played in between the East Coast and West Coast was Minneapolis. We just drove all the way to the West Coast, to Seattle, and worked our way down.

Chad: I did try to book some shows between Minneapolis and Spokane, Washington. But the only place I ended p even getting a hold of was this guy in Montana. He had a show three days before we wanted, and 'you can't spoil the kids in Montana'.

MRR: What have you gained from the tour, besides records?

Chad: I think we gained a little bit of tolerance for each others personalities and differences, and we kept Mike out of the military. That's a story in itself.

Alex: It made me appreciate my scene a little more, because a lot of scenes are really divided, and our's isn't at all.

Ryan: It made us really appreciate Tulsa, it's actually a really cool scene here. Other scenes, there were people who were so jaded and concerned with fashion.

Chad: We toured before, but never that long, a month tour for us was pretty lengthy. Little parts of the country that I thought I wouldn't like, I liked a lot. I never thought I would care for Seattle at all, but actually, that was a lot of fun.

MRR: After you've seen these other scenes, what's it like to be punk in Oklahoma?

Chad: It's not as fashion conscious.

Ryan: You won't find people totally clad in leather and chains. (laughter)

Chad: Or hanging out, jaded, and not doing anything.

Ryan: It's a lot more based on the music here. It's not as popular here, so if you're into it, you're really into it.

Chad: I like it here, just because when we play or go to other shows, there are kids that are into 'emo', there's not many into the straight-edge stuff, but all the different aspects of punk...

Ryan: We're not all divided. You can't be divided into little cliques because there's only a couple people into each different aspect.

Chad: We just take all the different cliques and make one decent scene.

Ryan: And that's good. I like all different kinds of punk. It shouldn't be divided, it's not all that different, it's still punk.

Chad: We noticed that on tour, we were the only band that liked where we're from. Every band was always complaining about their scene. We were the only band not complaining about our scene, we couldn't wait to get back and play here again.

MRR: What about dealing with straight people on the streets here,

when they see you're punk, do you get any negative reactions?

Chad: Not with Rancid on the cover of Spin.

Ryan: People are pretty used to it every where by now. You still get harassed by total cow hicks, plus none of us really look that radical.

Chad: I've been called a Nazi. Some people, when they see any kind of symbol, they think it's some Nazi shit. I had a Terveet Kadet patch, and somebody was giving me some White Power shit. I'm fuckin' Jewish!

Alex: Being called a 'faggot' is the most common.

Ryan: Yeah, people driving by and calling you a 'faggot', but that's no big deal.

MRR: How many times were you guys asked about the federal building in Oklahoma City?

All: Every where we went on tour.

Chad: That, and N.O.T.A., that's pretty much what we were asked. Once people find out we're from Oklahoma, they joke with us about the bombing, and then they'll ask us about N.O.T.A..

MRR: Where were you when the bombing happened?

Chad: I was on tour with my other band. Me and Mike were with the Kids, in Portland, when we found out it happened.

Alex: I was asleep.

Ryan: I never watch t.v., so I didn't find out until two days later. Kept people mentioning a bombing, but I didn't pay much attention until I found out what really happened. (laughter)

MRR: What's your reaction?

Chad: It's kind of mixed. At first, I was like 'Fuck yeah', because someone was sticking it to 'the Man', but then in other aspects, there were people that were hurt.

Ryan: And it was done by a racist... That's not really proved, but...

Chad: The fact that there was a day care center there, makes it negative for me.

Ryan: I don't agree with their ideals and reasons for it at all. They just killed a bunch of normal workers.

MRR: What about how the press handled it, blaming it on the Muslims...

Chad: The press have practically already hung this guy (Timothy McVeigh), and whether he did it or not, he hasn't even been tried, and he's already been found guilty by everybody. Regardless if he did it or not doesn't matter to me, it's the fact that he's already been convicted by everybody in the United States.

Ryan: They had to find someone...

Alex: There were more news crews there than police. I went down there the second day, after it happened. It was a circus.

SECOND
brother inferior

Talk goes into other subjects, and then the hot topic of signing to a major comes up...

MRR: If you could make a living at it, by signing to a major, would you do it?

Chad: No.

Ryan: That's kind of a useless question. Any small band you ask will say no, because, we have to have credibility (laughter).

Chad: We're actually going to sign our lives away at the end of the week.

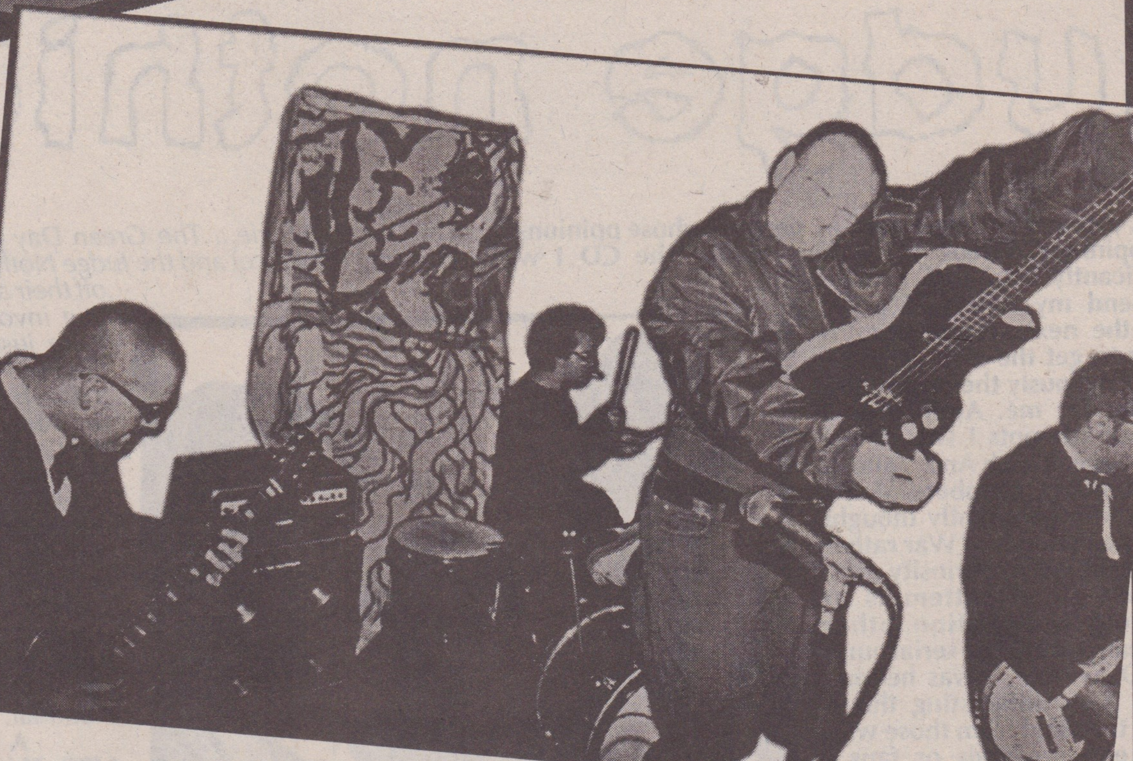
Ryan: Everyone will answer 'no.' I can never say for sure because I've never been put in that situation.

Brother Inferior • 1430 South Quincy Ave. • Tulsa, OK 74120 - 5826

Retro

As we instill the work ethic in the young
We don't even realize the damage we've done
Creating false bridges that lie in between
Our desires and wants and realistic needs
But... I justify another day
And hope that it will go away
I cannot dismiss the pain
As I fall into the retrograde
The idea that anything can be owned
Does nothing but breed hate and competition
Killing each other for money and power
A path of destruction that accomplishes nothing
Creating new avenues for our convenience
Fronted by slavery called occupation
And no horror movie could be this frightening
As I put on my uniform and head off to work
And I justify...

PROBLEMATICS



Like so many of today's really great punk rock bands, these guys have little to say...

MRR: Wanna do an interview?

P: It'd be hard. One guy lives in DC, one in Indianapolis, one guy a few hours from there, and one guy's an agoraphobic. Plus we don't have much to say. We're hicks from Indiana.

MRR: There's a lot of letters in 'agoraphobic'.

P: ??????????????

PROBLEMATICS/ PO BOX 2192/ BLOOMINGTON, IN 47402-2192

judge nothing

So, I'd heard about this band, Judge Nothing, from several different sources. Seems they had just put out a new cd and were doing the requisite promotions touring. (Actually, they weren't touring just to promote the release, but because these weirdos actually love to tour.) The first thing that caught my attention was their point of origin; Alton, Illinois. Where in the hell is Alton, Illinois? I pictured some punk band playing away in some cornfield, surrounded by hicks bouncing off scarecrows. Then their name, Judge Nothing, which was mentioned at a particular point in my life that gave it some sort of karmic meaning - as if it were a message not only to myself, but those around me. Sometimes reality eludes me. This illusion quickly passed as next I learned the title of their CD, "I'm a Big Girl Now." Now we're getting somewhere. Three punk guys (breeders) from Bumfuck with a record called "I'm a Big Girl Now" who I also discover are very well known in certain circles (not mine, yet) and highly praised by persons whose opinions... are opinions. Whatever. After hearing the CD I was significantly intrigued enough to spend my time and effort over the next several months trying to get the dish on these guys. Obviously they'll put out, but not for me. After several aborted attempts I was finally able to speak with Andy, one of the founding members of the group who apparently thought he was a Prisoner of War rather than an object of curiosity as he resisted all my attempts at gleaning information other than name, rank and serial number. Okay, fine. I was hearing much more interesting things about the band from those who were either friends or fans - after all, what do they have to lose? So here you'll find out a bit about these 'unsung heroes' by reading what their associates had to add to the original interview. The bandmembers are Andy Dykeman, Doug Nothing, and Flea Bodine, I swear. The other's names are omitted as per agreement, but if you really have to know, have your attorney contact me. Mercedes

THE HOOK

MRR: In the pictures they look pretty normal. Is that just an act?

"Yeah, pretty much. It depends upon how much they've had to drink. I think that if they know that they're getting photographed they begin posing...Who knows?"

I can see where they'd kind of come off like frat boy guys, but, no way. At first glance maybe, but if you start talking to any of them you're in trouble, boy! They're weird man.

A STORY

"They've toured with everybody!! They've got all these great stories, it's just hard to get it out of them."

Let's put it this way. With Judge Nothing - I'm listening to Green Day on the radio right now.- You've heard the whole Green Day story, right? When they were on tour together, how they came up with the name for the first album - 'Dookie'? See, this is the shit that Andy doesn't tell people! They were on tour together, Judge Nothing and Green Day, before Green Day became 'big and famous', when they had this album coming out and they were looking for a name for their new album. I guess that after the show they all went to this punk rock girl's place and she was - well, just kind of a bitch. She essentially just went upstairs with all of her friends and was smoking dope and didn't offer any of the Green Day guys any, so, they decided to pretty much trash her house. The name Dookie... The Green Day guys started doing it (trashing the place) and the Judge Nothing guys were drunk off their asses and starting getting involved in it too. They were just doing really shitty things to this girl like cracking a dozen eggs in her silverware drawer and I guess that one of the Green Day guys - fucking Billy Joe or whatever that asshole's name is - took a shit in the frying pan and put it on the stove and said, "Look! Dookie!" and then they were all, "Ah-hah-hah!!" so, that's where it came from. Then Andy took a piss in the ice tray... I won't go any farther than that.

A (HIS)STORY

MRR: This is Andy from Judge Nothing.

Andy: Uh- huh.

MRR: Tell me a bit about the background. I've seen from some old reviews that you've been around for quite some time.

Andy: A very long time. Doug and I started a band together in the eight grade, but Judge Nothing, as it currently is, has been going on since about '87 I would say.

MRR: How old are you?

Andy: I'm as old as dirt. I'm 28.

MRR: A little math here - you're 28, been in the band since '87 - that means you were 20 when the group formed 8 years ago.

Andy: Right.

1980 is when Doug and Andy first started a band together. There's only three of them. They had a different bass player.

Flea came on in '86, maybe a little after that, and they became Judge Nothing in '86. So essentially they've been around for nine years. "Well, when did punk become popular? When did punk come around? Late 70's, essentially. Judge Nothing started right in the heyday of when pop and punk started to met. I wouldn't call them pioneers but they were definetly involved way back when. They are still doing it. They're still relatively unknown, and I think that that's pretty cool."

THE MUSIC

What makes them different? I think that Judge Nothing is not your classic punk rock band. They're not your classic three chord, fast-paced punk band. They're more of a power pop punk band. They are more hook oriented, they're more dynamic, they're a damn good band. Some writer called them, a couple of years ago, the 'Badmotorfinger' of punk, which is really kind of funny. It's got that kind of funny, really. I'd put Judge Nothing on the same line as The Descendants or All. I don't consider those guys punk bands in the classic sense. They write pop punk songs. Of course, they're not the Everly Brothers or whatever. They're more dynamic than your classic Epitaph band which is just fast-paced shit all the way, everything sounds exactly alike. JN has damn good song writing.

Andy: And it is amazing and flattering that there are people out there who really like it. We know that *we* like it because we wrote it. But other people are out there and buying our records and coming to our shows

MRR: Who writes most of your music?

A: We all do. We have this loft in Alton and we all live pretty close to there and so we all hook up together late at night and start jamming around.

MRR: And that's how the majority of your music is written? Do you just add lyrics later?

A: Yeah. Doug adds the lyrics. We all three write the lyrics and give them to him and he sees which ones can fit to the songs. We have just one riff that goes around - usually Doug comes up with the riff - and we build around it. Then we give him lyrics or poems or whatever and he puts it up to the music.

THE TOWN - ALTON, ILLINOIS

Andy: No touring bands come through here and everyone listens to a lot of Jazz. So what we come out with, at nite - you know, we have this humongous loft $75 bucks a month for....

MRR: Wow! Is everything cheaper there, or did you just get an extraordinarily good deal?

Andy: Everything is amazingly cheaper here. I live with my wife in a really nice place that has hardwood floors, three rooms upstairs, a basement which runs the full length and a garage. It's really kind of fancy-nice and its only $250 a month.

MRR: $250!?!

Andy: Uh-huh! That's (economics) another reason why we stay based in Alton. **Also, since it's in the Central Midwest, we can just jump into the van and drive anywhere. The farthest haul for us would be the West Coast, but that is no problem. So we just stay in the middle - its cheaper and we can shoot out in either direction. But, we'll probably move. Someday.**

Oh! Alton's a little mutant town, dude! Don't let them tell you how cheap it is. I went down there and I got the worst hemorrhoids of my life, and I don't get hemorrhoids! Its a little fucking mutant town, man! They've got everything from midget hookers to the tallest man in the universe. I'm not kidding! The place is a fuckin' madhouse, man. You ask why Judge Nothing are freaks, man, they're bred there - they are all from this area.

"It's nuts! The worst thing is, when I went down they played the fairgrounds there. Well, it was Judge Nothing and Cheap Trick on the Alton fairgrounds. It was baaad. The crowd that they drew... at the fairgrounds the people watching this thing, man, were right out of the sideshow. These people would have made Jim Rose's mouth drop, you know what I'm saying?"

THE LOFT

"That's another thing... JN's loft. It's a fucking riot. For years they've had this loft.."

The abandoned fuckin' loft!

Andy: And in our loft - we could probably have five bands play in it. Its in a big old building and its big enough for all of that.

As you walk in you hear this little stair creak and there's this little hole and they're like, "Drop a rock! Drop a rock!" and you drop a rock and you don't hear it land! So I ask, "What if you fell through it?" and some girl goes, "Well, if you fell through I'd bet you'd fall for a while, but you'd have to land somewhere."

MRR: What is it built over?

Uh, endless hell. I don't know... You have to walk up these stairs, any one of which you feel you could fall through at any time. You walk into the loft where they practice - they have hundreds of people up there for parties and shit - and they have mannequins and crazy shit all over! You walk inside and go over to look at some poster, then you look down and realize that there's a huge fuckin' hole in the floor that goes down forever. "Drop a rock! Drop a rock!"

OTHER JOBS

MRR: What other things do you do besides the band?

A: Well, Doug is a substitute teacher, Flea works in retail music, and I work in retail music and am becoming a certified chimneysweep.

MRR: Really?!? That's kind of cool, I didn't know that they still had those!

A: Isn't that weird?

MRR: What made you think of that?

A: I knew this guy from him coming over to my mom's and cleaning her chimneys. I thought, "That sounds like a cool job" and its pretty laid back.

MRR: How much does it pay?

A: It's different. It's usually on commission and its so much per chimney. The guy I'm learning from usually does five chimneys before noon and he makes alot of money. I'm just training so I only get $6.50 an hour. But it's pretty cool - it seems pretty neat. It's like a 'lost' craft.

MRR: Exactly.

AL: And I want to be a part of it so... And like I said - it's really laid back. I can say, "Oh we're going on tour for the next couple of months." And they'll say, "That's alright. We'll see you when you get back." That's what its like.

MRR: And that works perfectly.

A: Exactly.

MRR: You said that both you and Flea worked in retail music. Can you explain a little further.

A: We sell records and CDs.

MRR: Uh -huh, but where? What sort of stores do you work?

A: I work at NRM Music which is National Record Mart, a chain on the East Coast. Flea works for the dreaded Musicland.

MRR: Oh no!

A: Yeah. None of them are 'cool' but see - We're in Alton and there are no music stores except for chains in Alton. There is one little Mom n Pop store, but they deal mostle in Classic Rock so... We'll take the Chain over Classic Rock.

MRR: I can understand that. (At least they can make recommendation and help diversify the towns taste as well as stick your own cds in a prominent position)

TOURING

They are your classic touring band - without any sort of tour support whatsoever. They were getting into this '77 Dodge van and going. The thing would break down every 50 miles and they'd have to actually get out and push it to the next show. No shit! There are pictures of them pushing their van down the freeway."

They've played with everyone from 7 Seconds to the Circle Jerks to Bad Brains, all these 'Classic' Bands... the Descendants. The Descendants did their last album. Shit, everybig band they've either played with or toured with. They run the spectrum, too. They've toured with Joan Jett, which is an absolute riot, all the way down to Green Day. And Fugazi, shit like that. They've played with absolutely everybody.

MRR: So they're like these little unsung heroes.

I think so. They've got alot of people on their mailing list. Their mailing list is like two thousand people. All these crazy bands are on there. They have 'rock stars' on their mailing list. There are alot of people calling and saying, "Hey, we really want to play with Judge Nothing when they come around. Their old booking agent now books the Metro in Chicago so he's always hooking them up with the best shows.

"But yeah, while everybody else was busy getting huge they just kept doing their little underground thing. That's one thing that I really like about the band. they just fuckin' kept truckin'."

They have this little tour diary. We were going to this show and it was like a 40 munute ride and I found this tour diary sitting in the van and they call it "The Big Book of Cheese". Literally they wrote everything down. Flea would sit there and write stories about things that would happen. Naughty fuckin' things, dude!

"I think that they feel that way sometimes (alone in Alton). Who knows? I think that they're really excited to get back on the road. They've just picked up a new booking agent. This guy from West Virginia called up and he's taking them on. This guy at Snakehandler - Brian. He books all the Skin Graft bands, he books a couple of bands from Alternative Tentacles, he books Buzz Oven and Anal Cunt. He books alot of shit, now Judge Nothing this quirky punk band. That's the word I'd use for them - quirky."

So anyway - Judge Nothing, the little freak boys who have toured their asses off - that's kind of the key to those guys.

ANOTHER STORY

Did you see their postcard with the fish on it? They did a postcard recently with a picture of a fish in a toilet.

"...Doug, the leadsinger of the band, they're on tour - in Nashville, Clarksville Tennessee. For literally a couple of hours he had to take a shit. He was like dying- sweating, and there was like, no place for him to take a shit. He wouldn't just take a shit and they wanted to get there, they were late, and he just wouldn't take a shit anywhere. So finally they get to Clarksville Tennessee and he really, really has to take a shit. He's freaking out because he hasn't taken a shit all day and so he's gets to the club and runs back to bathroom. He literally runs back to the bathroom in a panic because the shit's halfway out and when he gets to the toilet there's this big fucking fish in the toilet, an actual fish. It's this dead fish, this huge dead fish , and he just won't shit on it. It was bigger than the toilet. It wsa just lying there, hanging over the bowl. Really weird. In a huge panic he runs across the street to this service station that was just a dump. It was shut down, it didn't exist anymore, there was no one there, and there wasn't a bathroom anywhere. There's nothing around this club - no restaurant, it was later and shops had closed, there was no place to go. Finally, he runs into a back alley and takes a shit in a box. So, anyway, they took a picture of the fish in the toilet. And the guy on the bicycle represents Doug running around looking for a place to shit."

BACK TO ALTON

MRR: Who else lives in Alton?

Oh, JN, Uncle Tupelo, All... UT and All took off, obviously... Fragile Porceline Mice, Altar Man, I don't know, just a bunch of... It's a really close knit community because it has to be otherwise they'd get, I don't know, eaten.

MRR: From what Andy told me I got the impression that they were the only band of their sort there.

"They are, they are. With that sort of pop-punk theme, they really are. There are a few punk bands and hardcore bands, Back of Dave is from there, shit like that, but its a pretty weird little place. But I don't see too many bands like JN."

On Judge Nothing's block there's a bunch of kinda punk kids.and artists and shit like that, they've got this one little section of town that like...

(a tiny SoHo)

"Exactly, but its like one block. Actually, its more like four houses. It's pretty funny. I was at a barbeque over there and we were standing outside and there's this like, funeral home three doors down. They start telling me about this dead person who's neverbeen buried who's like, in the closet. And I'm not falling for this urban legend, "Yeah, sure. There's a dead person there." But the town was so serious. Everyone I asked, "Oh yeah, that guy. they never buried him." and they were absolutely 100% not kidding. It was not urban legend. And that's just what's across the street. In between their booking agent's house and them, two of them live next door to each other, is this crack house. It's just so weird. I guess that there's gangs there, too."

But its small, real small. They're all inbred. I mean, there were two families to begin with and now they're all, you know, mutating with each other. I don't know. I guess Alton, its right across the river from St. Louis so I guess that's where those people came from. (When they emptied their mental hospitals...) *They flocked to Alton. And there's all these statues of weird shit that has gone in Alton - of Bob Wadlow who's like, 7'9". He's from Alton.*

LATEST RELEASE

MRR: What was your first release?

Andy: We did three 7" and a couple of tapes here and there - just little demo tapes and stuff - and sold 7" on really itty bitty small labels. I'M A BIG GIRL NOW on Thick Records is the first real release - full length.

MRR: Okay, I'm A Big Girl Now - where did that title come from?

A: Flea. Flea is really into Doris Day. In fact, he named his bass Doris Day. But, ummm, he's way into Doris Day and she sang a song called, "I'm a Big Girl Now." It kind of fit this weird mentallity that everyone had. People were acting like we were 'finally' a 'real' band once we put a cd out. You know? We've been touring for the last two years, we've had the tapes and 7" and a whole shitload of merchandise. We've traveled all around the U.S., but still it was like, "Do you have a cd out?" And You'd answer,"No," and they, look down their noses and shrug, "Okay." We weren't 'cool', then. So now it's like, "Oh! We're finally Big Boys! We have a cd out now!" So Flea thought that the situation fit the Doris Day song IABGN, and so we said, "Cool! Let's use it." But we're still not 'cool' because now it's on another level and the new question is, "Are you guys on MTV?" So again, we're not shit.

MRR: You're still not a big boy without a fancy video. I guess its whom you're trying to please. Just tell them you're never going to sell out to Corporate Rock. How has "I'm a Big Girl Now" sold so far? I've noticed quite a lot of reviews.

Andy: Yeah, we've gotten alot of reviews which we were kind of slightly expecting because we have like - Just with our demo tapes, putting it out ourselves, we had like a humongous press package (lots of reviews). We got alot of reviews from just the demo. We got a lot of review for IABGN that were pretty cool. We got some from magazines that we'd never even heard of. As far as how it's selling - we don't really know. You never really know ... I really shouldn't say this, but you never really know because whenever the pieces go out to the stores that doesn't mean that they're not going to be returned in another six months. (When you ask about sales)...They'll say, "We shipped out (They say 'sold') 20,000 copies." But maybe 19,000 come back in six months.

MRR: That's true.

Andy: And we haven't had the current accounting statement come in to us so we don't know what the official count is right now.

NEW RELEASE

"They just got done recording with Bill and Stephen of All. Those guys have been friends forever."

They've toured quite a bit together. This new album, done by those guys, worked out really well because they know each other's sound really well and they had so much fun that it came out great. It's so fucking right on.

MRR: What's it going to be called?

Riveter

MRR: When's it due out?

"I think April."

The title 'Riveter" came from this WWII propaganda poster of 'Rosie the Riveter'.

LAST STORY

You should see Bill Stevenson, he's weird! He's right up there with the Judge Nothing guys. We were driving out to Denver for a show and right in the middle of a sentence this guy just has this huge fuckin' convulsion where he just shudders and flips out for half a second and Bill justwent on like nothing happened. I'm like, "Are you okay Bill?" and he's, "What?" and I said,"Well, you just..." "Oh, I don't know. I must of had too much coffee today or something." It was really weird . I thought we were going to die because he's driving and has this like seizure and he's all nonchalant. He wears his glasses at like, this angle. Accidently. They're just kind of broken and he doesn't realize it so he's always turning his head to keep his glasses on straight (to see straight out of them). But, he took them in. Let them stay at his house for a month.

THE PLAN

Judge Nothing plans on releasing "Riveter" sometime around April or May. They will then tour their asses off. Keep an eye out - these guys may be headed towards your town.

Judge Nothing c/o Thick Records,
1013 W. Webster, Chicago, IL 60614

ASHLEY VON HURTER AND THE

BY ROB PHELPS

ASHLEY VON-HURTER AND THE HATERS ARE EVERYTHING THAT IS PURE IN PUNK. PARTICULARLY IN 1996 WHEN SO MUCH OF WHAT IS CONSIDERED PUNK IS, IN ACTUALITY, AMPED-UP INDIE POP, UNABASHED DISCHARGE CLONES, TESTOSTERONE FUELED HATE CORE, OR ANNOYING PERSONAL INTROSPECTIVE COLLEGE ROCK. THAT IS NOT TO SAY THAT ASHLEY VON HURTER AND THE HATERS ARE BREAKING NEW GROUND, CERTAINLY THEY ARE NOT. BUT WHAT THEY ARE DOING IS CREATING SOME GREAT PUNK ROCK THAT SEEMS FRESH IN A TIME WHEN MUCH ELSE IS OTHERWISE. THE BAND IS NOT CONCERNED WITH THE TRIVIALITIES OF RECORD COMPANY SCHMOOZING OR PLAYING A ROLE TO PLACATE ANY CLIQUE, SCENE, OR INDIVIDUAL. THEY SIMPLY WANT TO WRITE MUSIC AND PLAY IT TO WHOMEVER DIGS IT AND IF YOU DON'T YOU CAN FUCK OFF AND THEY ARE JUST AS HAPPY REGARDLESS.

ASHLEY VON HURTER AND THE HATERS HAVE RECENTLY RELEASED A SELF TITLED 10" RECORD FULL OF STRAIGHT FORWARD PUNK ROCK. THEIR MUSIC IS INSIDEOUS IN THAT YOU"LL BE SINGING IT FOR THE REST OF THE DAY WITH ONLY ONE SPIN. THE SONGWRITING AND PRODUCTION HARKENS BACK TO THE LATE 70'S AND EARLY 80'S BUT DON'T EXPECT STIFF LITTLE FINGERS SWEETNESS OR CRASS' DOGMATISM. BUT IF YOU NEED TO PIGEONHOLE, THEY ARE MORE AKIN TO MENACE OR SLAUGHTER AND THE DOGS. WITH, OF COURSE, THE CHARMING ASHLEY VON HURTER ON VOCALS INSTEAD OF SOME COCKNEY LOUT.

IN SHORT, IF YOU DIG PUNK THE WAY IT USED TO BE MADE AND YOU FIND FULL COLOR GLOSSY PHOTOS OF RANCID'S MOHICANS IN SPIN MAGAZINE NAUSEATING, CHECK OUT THE HATERS.

THEY HATE HIPPIES AS WELL.

MRR: WHAT'S WITH THE VON THING?

ASHLEY: OH, WE'RE ALL FROM GERMANY.

MRR: WHEN YOU GUYS STARTED OUT IT WAS NOT A SERIOUS ENDEAVOR, WHAT HAPPENED?

ASHLEY: WE BEGAN AS HYPE, LIKE A FAKE BAND AND THEN WE ACTUALLY PLAYED TOGETHER AND IT ROCKED SO WE KEPT IT UP.

PAUL: RIFF RAFF.

MATT: WE WANTED PEOPLE TO KNOW HOW MUCH WE LOATHED THEM.

NICK: AND THAT IS QUITE A LOT.

MRR: NOW THAT PUNK ROCK IS AT LEAST 20 YEARS OLD AND IS CURRENTLY GETTING A LOT OF ATTENTION FROM THE PRESS, WOULD YOU BE COMFORTABLE WITH THE SUCCESS OF...

ASHLEY: SELLING OUT ?

MRR: THAT'S PRETTY RELEVANT DEPENDING UPON YOUR POLITICS.

PAUL: WE ARE NOT A POLITICAL BAND.

MRR: I'M AWARE OF THAT.

TIM: WELL IT TOTALLY DEPENDS ON WHO WANTS TO SIGN YOU. IF WE GOT A COOL DEAL I'D TAKE IT.

JED: JUST AS LONG AS I DON'T HAVE TO QUIT MY JOB AT THE COFFEE SHOP.

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TREBLE: GUIT

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MATT BLACK WHITE:
GUITAR

CUANDRO VON
ILLUSTRO: DRUMS.

VON HURTER AND THE HATERS

MRR: WHAT'S WITH THE VON THING?

ASHLEY: OH, WE'RE ALL FROM GERMANY.

MRR: WHEN YOU GUYS STARTED OUT IT WAS NOT A SERIOUS ENDEAVOR, WHAT HAPPENED?

ASHLEY: WE BEGAN AS HYPE, LIKE A FAKE BAND AND THEN WE ACTUALLY PLAYED TOGETHER AND IT ROCKED SO WE KEPT IT UP.

PAUL: RIFF RAFF.

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JED: I'D MISS THE COFFEE SHOP TOO MUCH.

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ASHLEY: LOGISTICS.

MATT: MONEY MIGHT BE HELPFUL.

NICK: WE'RE PLANNING A CRIME SPREE.

JED: COOL.

MRR: ANY OTHER OTHER GOALS?

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PAUL: THAT'S A FINE ASSPIRATION.

ASHLEY: MIGHTY GOOD CHOICE OF WORDS.

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(GROUP CHUCKLE)

JED: THEY RULE.

MRR: ANY PLANS TO RECORD IN THE FUTUR

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ASHLEY VON HU
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PO BOX 35
PROVIDENCE
02901

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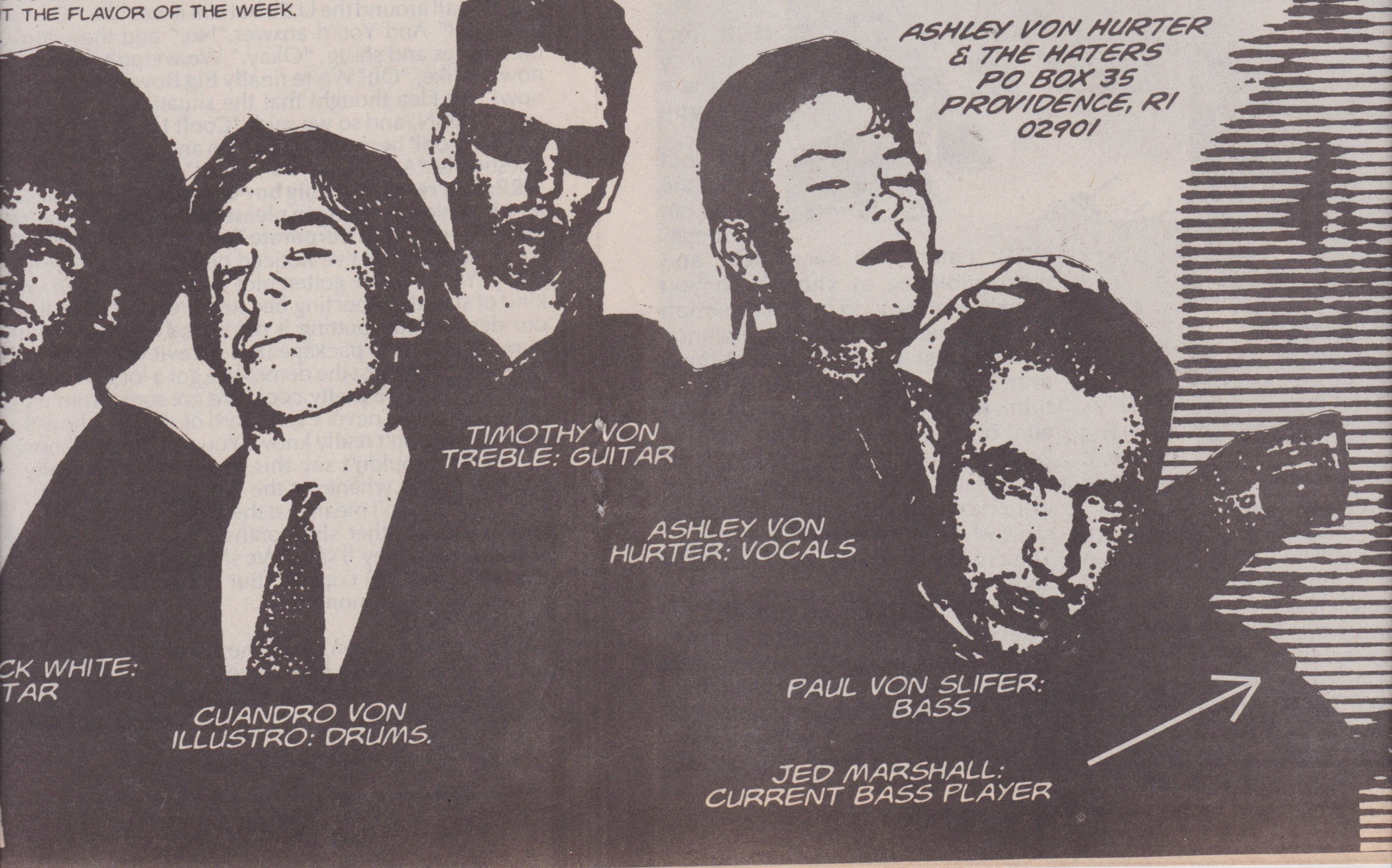

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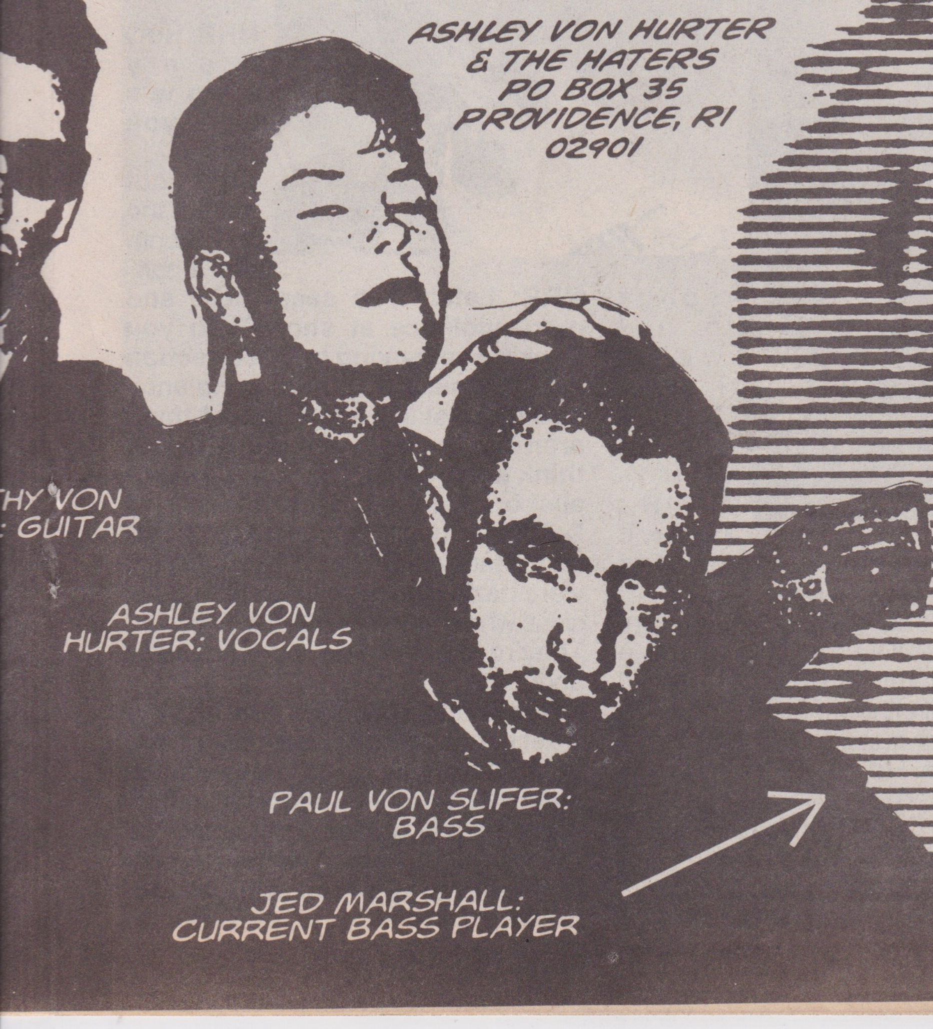

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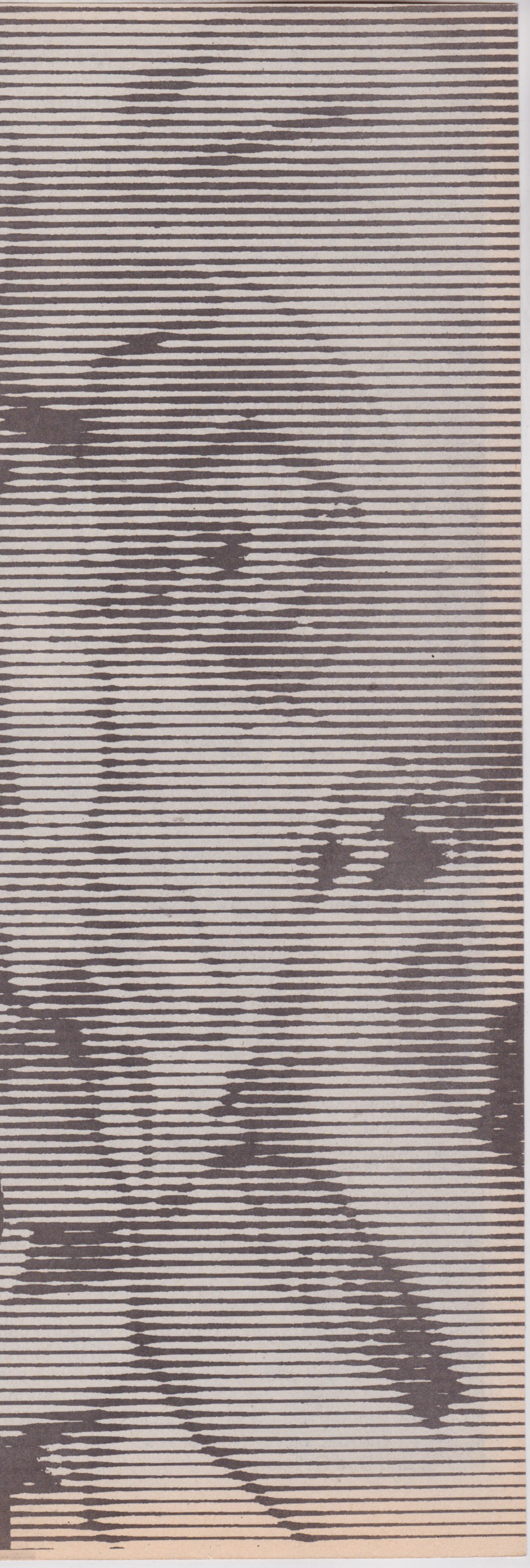

WORKIN' STIFFS

Interview by Bruce Roehrs. D-Dave, MW-Mike, E-Eric, MM-Mundo.

MRR: We're here with the Workin' Stiffs. Why don't you introduce yourselves, tell us what you do in the band, personal history. Stuff like that.

D: I'm Dave. I was raised in San Luis Obispo. Cayucos actually. I moved to Santa Barbara and lived there for five years. Then I moved here to San Francisco. I'm 27 and I sing.

MW: I'm Mike. I play guitar. I'm twenty three. I grew up in Santa Barbara and moved to San Fran two years ago. I used to be in a band called The Latch Key Kids.

D: Oh yeah. I was in a band called Agent 94 for about four and a half years.

MRR: Any vinyl?

D: We released two 7"s and an LP. We were friends from high school but didn't have the same motivation in the end so we split up.

E: I'm Eric Bird. I grew up in Dublin and play the drums. I've been in a couple of bands.

MRR: Is this the best one you've been in?

E: Totally.

MM: What about Break Away?

D: He was the drummer in a straight edge band. (laughter)

MW: He's got an X on his hand.

D: Yeah, finish your Mickey's and tell us about that. (even more laughter)

E: I only drummed on two songs on their 7".

MM: I'm Mundo. I grew up in Tehachapi. Went to school in San Luis Obispo for a few years. I dropped out of school, went to Alaska, then moved to San Fran about six months ago to be in this band.

MRR: Where did you meet these guys?

MM: I met Dave at a show in L.A. back in 89. I think the bill was Neurosis, M.D.C. and Bad Religion.

D: Yeah. That's where I met you. We had similar interests and hit it off.

MRR: On the Central Coast there's somewhat of a scene, isn't there?

D: Actually, there's really no bands that came out of there.

MRR: What about the Wimpy Dicks?

D: Oh yeah. They're about the only band. I saw them a bunch of times way back when.

MRR: Would you call what you're playing blue collar music?

D: I guess it's just a mixture of what we all like. We all have similar tastes and we just pick out what we like the most. I don't know what you'd call it. Some people are saying we're an oi band. We have a couple of oi sounding songs but we're just straight punk I guess.

MRR: Maybe it has something to do with some of the covers you play.

D: Yeah. We do play a Cockney Rejects cover. We do a G.B.H. and a Weirdos cover too, though and I wouldn't call either of those bands oi.

MRR: Is this band fueled by beer?

MM: Dave is. He makes up for everyone! (laughter)

MRR: We got no teetotalers amongst us?

MW: Mundo likes a good cappuccino. (laughter)

E: Who doesn't though?

MRR: So you go up with the cappuccino and come back down with the beer?

MM: Exactly. The whole Santa Barbara scene where Dave used to live is pretty straight-edge and Dave was on a one man crusade to counter balance that. (laughter)

MRR: Now what about the crowds that are coming out to see you? Are they rowdy?

E: It's kind off a mix.

D: It's a little early to tell.

MRR: How many shows have you played?

D: About ten in the last month and a half.

MRR: Lately I've seen more and more violence at shows. Do you think we're moving in that direction again? I mean I see more violence and more skins and some of them aren't that good natured. Do you think we're starting to see a nationalist or nazi thing again?

D: To be honest, compared to San Luis about ten years ago, all those guys were nazis. Up here I've seen a lot of skins who are spirit of 69 skins I guess. They're into what it was originally about.

MRR: That's a problem area and the Utters talk about this too where sometimes you go to these places and everybody's been drinking, some people wanna fight, some are racist and it's hard to tell them apart because they're all skinheads.

Some bands get a bad name and the following starts getting a bit nasty.

E: I don't think we've had that problem.

MM: Yeah. We've been more out of control than most of the crowds at our shows.

E: It's been people just having fun.

MW: For the most part, it's been a good experience with the crowds.

MRR: It's one thing to thrash around a bit wildly and even a little drunkenly and take the occasional shot upside the head, but it's another to go a show just to beat people up.

MM: It's like in some places everyone will just stand there because they don't want to violate anyone else's space. Whereas at other places people wanna kill each other. We're looking for something in between. Jump around, have a good time but don't beat the daylights out of each other.

MRR: Do you guys collect records?

E: They're all collector nerds except me.

D: Mundo and I are the worst.

MRR: Old English oi and hardcore?

MM: Yeah. Actually I like a lot of the new oi that's coming out too. I really like Oxymoron and a bunch of Japanese oi bands as well.

MRR: You like the Discocks?

MM: Yeah! Those guys rock. I like Bad Vultures too. They're the best.

MRR: They sing as if it were '79. It's way over the top.

D: I'm not into the Japanese oi thing.

MRR: Have you heard the Bad Vultures' record?

D: Yeah. That rips.

MRR: The singing's really gruff.

D: It's kind of like Oi Polloi's early stuff. They turned into a crusty, peace punk band though.

MM: They sing about baking pies and liberating Stonehenge now.

D: (laughing) They sing a song called "Anarcho Pie" and the lyrics are how to make a pie and at the end you use the leftover crust to put a big anarcho sign on it.

MRR: Do any of your lyrics deal with politics?

D: A little bit.

E: "Runnin the Flatlands" does.

D: That song's about the L.A. riots.

MRR: Does that song make any specific point as to how racial tensions got to that point?

D: No. It's basically about people fucking up their own communities. It'd be nice if your gonna have some violence to point it in the right direction. I don't know if that's a way to solve anything, but if you're gonna do it don't loot your own neighborhood store.

MRR: Yeah, that was sad.

D: Want another beer?

MRR: Please. What are our favorite beers, since we're talking about important shit?

D: Guiness. Boddingtons.

E: Dark beer.

MRR: Mickey's Dark? (laughter)

E: I like good beer. I don't know.

MM: What about you, Mike?

MW: Weidmer Hefewiezen.

MRR: German double bock and all that? Puts hair on your balls and all that?

All: Yeah!

D: Sierra Nevada Celebration Ale. That's so good.

MM: Budweiser.

MRR: There you go.

E: Bud's about as low as I'll go right now.

MRR: Dave, you write most of the lyrics and you guys contribute the music? Is it kind of a team effort?

MM: Dave writes all of the lyrics.

E: That's weird. I don't understand how people can have just one name when they credit a song. I mean, Mike will come up with a riff or Mundo will come up with a riff. Mike will say I was thinking mid-tempo and I'll come up with the drums and Dave will write some lyrics.

MRR: So it's a good team effort?

E: Yeah. Nobody comes in and hands the others sheet music or anything.

MRR: What Weirdos song do you cover?

D: "Solitary Confinement".

MRR: Any other covers planned?

MM: Michelle Jackson.

E: Motorhead.

MRR: Can't go wrong with that.

D: The Four Skins. Blitz possibly.

MM: Angry Samoans. The Misfits.

WORKIN' STIFFS

MW: The Radicts.

MRR: You've got a few tricks up your sleeves?

D: Actually, we're just going to be a cover band from here on out. (laughter)

MW: We're going to bring them out slowly one by one, to fill in all the gaps where we don't have our own shit. (laughter)

MRR: Have women been coming to your shows? (laughter)

MM: That's Eric's' department. They flock to him.

MRR: That's all part of being in a band right?

MM: That's the only reason I'm in this band. (laughter)

D: That's the biggest myth in the world.

E: Everyone talks to Dave.

D: No girls though!

MM: A couple of people have approached me after shows. This one girl in San Jose did more than approach me. (laughter)

MRR: Let's hear about this.

MM: Well, she said I was cute and before I knew it she had one hand up my shirt and one in my pants. I don't think she saw our set though

D: That's probably a good thing. (laughter)

E: A couple of underage girls came up and talked to me.

MM: I think they were like fifteen or something.

E: They asked me if I was the drummer and after I said yes they just stood there smiling.

MRR: Was this up north?

E: No. It was in San Jose at the Cactus Club.

MRR: What's that joint like? I've never been there.

MM: It's ok. The stage is huge. The lame thing is that they only gave us six free drinks for the whole band!

MRR: That don't go too far with a band like you guys. (laughter)

D: Yeah, with four people how do you divide that up? I think we just cut Eric out of the whole deal.

E: Luckily my mom was there. She bought me a drink. (laughter)

MW: I do owe the bartender there big time because I walked out of the bathroom with toilet paper hanging out of my ass. (mucho laughter). He tapped me on the shoulder and said "You might wanna turn around". This was right before we go on stage.

MRR: Where you in a big hurry finishing up?

MW: Yeah. I was supposed to be setting up.

MRR: That's kind of a rookie move with the paper (everyone agrees and laughs at Mike).

D: Hence Mike never gets any girls talking to him.(laughter)

MM: You want another beer?

MRR: Nah. I'm fine thanks.

D: I'll go get another sixer. Will you

guys drink another?

All: Yeah!

MRR: I'm nice.

D: Want a shot of Jamesons?

MRR: Nah.

MM: Thanks to Bruce for bringing some beer!

All: Thanks Bruce!

MRR: Are there any bands out there that have really impressed you lately?

D: Blanks 77 fuckin' rules.

MRR: Limecell's pretty hot.

MM: Yeah.. The Wretched Ones and the Bristles.

D: Those Unknown.

MM: All of those bands gave me a kick in the ass.

MRR: The fucked up conditions back East are punk as hell. Dave, how did you perform that flaming hat thing that you used to do in your old band Agent 94?

D: That was our bass player actually. I've know the guy since second grade and he's been a pyro all along. I could tell many stories about the guy burning everything down. He used to make pipe bombs and shit! He'd get a coffee can and I don't know exactly what he did but you didn't want to got into his room for like four hours before a show because he was in there looking like a mad scientist with gun powder all over his desk and viles of all kinds of different shit. He'd concoct this hat that stood a good two feet above his head and we'd light during a song and it would blow up.

MRR: Who handles all the booking and stuff?

MM: It depends. We all know people in different places. I know some people in Santa Cruz and Bakersfield. Dave and Mike know people in L.A. and Santa Barbara and Eric knows people in Dublin. (laughter) Actually we're planning a tour to Hawaii! At least I am.

MRR: Aren't you still on double secret probation from that Alaska trip?

MM: Oh yeah.

(At this point the band starts to interview Bruce).

MM: So how did you meet Tim?

MRR: I met him at Epicenter.

MM: You used to work at Epicenter?

MRR: No. I was shopping there and he turned me on to the Wretched Ones. He saw me shuffling around in the bins there and I asked him what a good band was. He turned me on to "America's Most Wanted" and it changed my life.

MM: I wish someone would have done that for me.

MRR: Instead you had to go through Ratt and Motley Crue.

MM: Actually yeah. I'd go to a record store and be like "Uh, this looks punk" and then I'd listen to it and it would be some cruddy emo record and it was like "Oh christ. This one's going back tomorrow!" (laughter)

(Talk shifts to The Business)

MRR: Didn't they come to Berkeley Square?

MW: Yeah.

MRR: How'd that go? Were there a lot of fights?

D: There were two or three.

MM: That's probably par for the course.

D: Yeah.

MW: Me and Dave sat across the street drinkin' beers watching everyone file in.

E: Across the street in that super market parking lot?

MW: Yeah.

D: Yeah, now we're really talking about something important. Have you heard that five song EP That The Utters have on IFA?

MRR: No I haven't.

D: All the songs on it are really good.

MRR: Now there's an advantage to CDs right? (silence) No! That's not right because they should put out a bunch of new shit on vinyl! (laughter)

All: CDs suck.

D: If you have that as an option along with vinyl it's cool but CD-only releases are disappointing.

MRR: You better do both formats or I'm going to be annoyed. I want the fuckin vinyl! (applause)

D: Yeah, there's is nothing like pulling out an LP with longer pictures, graphics and a lyric sheet and it just feels better, you know.

MM: CD's you can throw across the room, stomp on etc... and they still play. Records you kind of make a commitment to taking care of.

MRR: Yeah, your skips and gashes on records tell a story when you pull them out. Like "Oh yeah I remember that party".

(Talk turns to Metal and finally Suicidal Tendencies)

MRR: Tim still flips out when I tell him how I used to love Suicidal.

MM: Their first two albums are good. That video "Possessed to Skate" is hilarious.

MRR: I still like "Institutionalized".

D: I think their first record is a great punk rock record SoCal style but I don't know about their second one. There was a long period between the first and the second one and to me the difference in the sound is like night and day. Plus you get a different perspective if you went to the old shows in L.A. where there were a hundred Suicidals that would beat the shit out of anyone that stepped on the dance floor.

MM: I could see how that would turn you off.

D: Not that the band is completely responsible for everyone there but it kind of sticks in your mind when you think about the band.

MRR: When I saw then at Ruthie's, twice, they would stop the show and lecture the kids. So maybe it just got out of control when they played those big halls which I don't think are really set up for punk rock. You know it's mayhem, everyone's fucked up on alcohol and you're right about the territorial thing.

D: That's what I like about The Eagle's Drift. It's a great punk rock dive.

MRR: And it's free!

E: And we get free beer! (laughter)

MRR: Ok. Anything else Mundo, guys?

MM: I don't know, all this talk about drinking. We just want to say that we're not advocating getting out of control and killing somebody or beating the shit out of anyone. That's not what we're about.

E: We're pretty much happy drunks.

All: Yeah, and you should be too.

D: Also we would like to thank a few people that have given us a lot of help.

MRR: Let's do that.

All: Scott from Alcoholocost, Fast Mike, The Loudmouths, Monterey Mark, Aaron in Santa Cruz, Mark; April and John in Santa Barbara, Jessica, Soo-Yun, Jennette, Mundos' brothers (Salvador, Benito and Ricardo), Strychnine, Accustomed To Nothing, Oppressed Logic, The Readymen, the guys in Petaluma for lettin' us play at their house, G and D and John Mudd. Thanks for everything. All of you rule.

MRR: You guys must actually be nice guys under this hard-ass punk exterior.

MM: Who looks hard ass? Maybe dumb ass! (laughter)

MRR: But people have gone the extra distance for you though.

MW: Yeah there's a bunch of people that have really bent over backwards it seems and we just want to say thanks.

Write the Workin' Stiffs P.O. Box 420834, San Francisco, CA 94142

BREAKUPS

I conducted this interview with The Breakups on February 28, 1996 before their show with the Mr. T Experience at the Daily Grind in Kansas City. For further reference, B is Benji, D is Dave, A is Aaron, and M is Mike. The Breakups are one of the longest running pop-punk bands in Kansas City. Interview by Brandon and Clarence from 'Dee Dee's Kids' fanzine. Photos by Alecia Martin.

MRR: Tell us who you are and, individually, who your favorite Ramone is.

B: My name is Benji King, I sing and my favorite Ramone would be Joey, he's so fucking cool. Look at his teeth, man. They're like mine.

A: Aaron, I play bass. Mine would have to be Dee Dee, cause he's the biggest fucker.

D: I'm Dave Crawford, I play guitar. I like Johnny's voice, but Dee Dee's the best.

M: I'm Mike Hutcherson and I play drums. I'd have to say that my favorite Ramone is Marky cause he sucks at drums.

MRR: Someone give us the history of the band, with member changes and all that.

B: Me and Aaron wanted to start a band. Aaron was in this really lame band...

A:...don't even say the name of it...

B: We started talking and hanging out and after his lame band broke up, we wrote a couple of songs. We were looking for a guitarist and this guy Mike said he'd help us write songs. He was in some emo band so he didn't commit himself to us at first. Then Thomas came along and Mike quit his emo bands. For a year and a half that was the lineup.

MRR: So when did Dave and Micheal join the band?

D: About 8 months ago.

B: We were left with the decision to either go on or don't. Aaron got a hold of Dave and Micheal came along too. We played our first show a month after we got them and it was so much better than it had ever been. We're so much more excited with the way things are going now. Aaron was a little upset at the time they quit...

A: A little bit?

B: But I was like "fuck 'em." Good riddance. Dave and Michael rule.

MRR: Were you guys fans before you joined?

M: Yes.

A: He helped write songs before he even joined.

D: I saw them play once and I thought they were one of the best bands in Kansas City. There was nobody around here who played punk with a poppy edge.

MRR: Has the songwriting process changed since then?

A: It's totally speeded up.

B: It's a hundred times better. Nobody says "Fuck that song, I don't like it."

MRR: What's been your favorite show that you've played?

B: Probably Nebraska, with the Queers.

D: I still say Lawrence with the Queers was cool. I don't care how drunk I was, I still say that was cool.

A: Just 'cause you got to wrestle with Widowmaker *(guitarist for Cocknoose-ed.)*

M: I don't know. I can't remember any of them, really.

B: They're all pretty cool. Usually, me and Dave are too drunk to be on stage, somehow it works.

MRR: If you were a smurf, what would it be called and why?

B: Fuck. I never even thought about that. I'd be "No-Gettin'-Pussy-Smurf" cause I can't get pussy and I end up beating off to my edition of the Playboy with Drew Barrymore in it too damn much.

D: I'd be "Dee Dee Ramone Smurf".

A: I'd be "Dave's Left Nut" Smurf, 'cause it's always warm. And I'm freezing my ass off right now.

M: I don't know, the "Dwarf Smurf" I guess. The extra-small smurf. I'd look funny.

MRR: Since the theme for this issue is "ugly," who do you think are uglier, the Ramones or sXe kids?

B: The Ramones.

A: The Ramones are the ugliest motherfuckers on Earth.

B: If I grew my hair long like that and looked like that, I couldn't get some girl to piss on me...

MRR: Dee Dee wasn't that bad looking...

B: Joey almost got fucked by Riff Randall.

D: She pissed me off. PJ Soles pissed me off. I went to a convention, she was there and she was asked what her most challenging role as an actress was, and she said "pretending the Ramones were to die for."

(general boos and hisses)

MRR: If you could be in any band of all time, what would it be and why?

B: Besides the Ramones?

MRR: Yeah, let's say besides the Ramones.

A: I'd say the Swingin' Utters, for a band that's still together

B: The Beach Boys.

D: Yeah, the Beach Boys.

B: Dion and the Belmonts or the Beach Boys.

M: Man OrAstroman? Or the Smokin' Popes.

D: Maybe the Queers.

MRR: Have you ever had any glue-sniffing experiences?

A: I sniffed gas all the fuckin' time.

B: I don't know about glue, but I could tell you about White-Out. I don't know about this glue shit 'cause I wasn't up to that level. I remember in school, we put that shit in a fucking baggie and thought we were fuckin' bad. "I'm high man!" It probably killed a thousand brain cells. It made me feel good.

D: Did you know who invented White-Out? Mike Nesmith's mom.

A: Dave's a walking encyclopedia.

D: I'm a dork.

MRR: Being from Kansas City, do you like jazz and barbecue?

B: The best barbecue in the world is Rosedale Barbecue.

D: Bryant's.

B: Bryant's is good but Rosedale rules.

A: Smokestacks.

B: What the fuck ever, Rosedale. Anyway, I'm really into baseball and we have a very historical baseball scene. We had the Monarchs, Jackie Robinson played his only year in the Negro League in Kansas City. Satchel Paige...

D: Nobody asked you about baseball!

B: I could go on for hours.

MRR: So baseball's your favorite sport?

B: Definitely. It's the only one I really give a fuck about.

MRR: Anyone else like sports?

M: Yeah. Dwarf tossing for me.

MRR: What's the farthest you've ever seen a dwarf tossed?

M: On ESPN I saw a dwarf tossed about eighteen feet by some huge guy, bigger than Dave. Fuckin' helmet, elbow pads, wrist guards, the whole fuckin' nine yards.

D: Mike has a fascination with dwarves and midgets.

M: It's not sexual... Dave has a dirty midget movie.

D: It's called "Walking Small."

MRR: No!

D: Professional wrestling is the greatest sport of all time.

MRR: Who is your favorite wrestler?

D: Cactus Jack...or Ric Flair.

MRR: Are there any questions that you'd like to ask each other?

B: Aaron. Why are you on my ass about drinking all the time?

A: Because you fuck up when we play.

B: Who cares?

M: 'Cause my dad might show up to the show.

B: We don't really drink that much when we play...

A: Yeah right. Especially not Dave.

D: The media has misconceived that quite a bit.

A: It's not like we talk about it in all our songs. We have some about girls and one about rednecks.

D: Cars, girls, beer. Once a band goes beyond cars, girls, beer, baseball and pro wrestling, for me, they've gone too far.

MRR: And dwarf-tossing.

M: Yeah.

MRR: Who's worse, ravers or hippies?

B: Fuck, ravers don't even exist in my world. I see 'em walking down the street and I think, "a bunch of fucking pieces of shit." You don't even see real hippies. You see 13 year-old girls from the fuckin' suburbs that don't know what it's about. They wanna not shave their legs and look stupid.

A: And smoke weed...

B: Fuck all of 'em.

M: And fuck talking shit too.

D: I was looking through some Deep Purple albums today. Most hippies in this town haven't even heard of Deep Purple.

B: You tell them "Iron Butterfly" and they're like, "what?" Fuck Iron Butterfly, too.

D: There was so much better hippie music than the Grateful Dead.

B: I don't understand most of these kids that go to these fuckin' shows, they're ravers and hippies. They're just here 'cause they heard it was cool.

D: I can't slam anybody 'cause of the way they dress or what they listen to.

B: Well, yeah, but we're not talking about music, we're talking about a bullshit fucking fad. If I don't have a leather jacket on, I look like a fucking jock.

D: I don't relate to the whole English style, mohawks and shit. I don't understand the Exploited.

B: They suck! Punk doesn't come from this Minor Threat bullshit and crap that came from the '80s. It came from the Ramones.

MRR: What releases do you guys have planned?

D: We have two 7"s coming out. One is a split with Sex Offender on Woundup Records.

A: We're on a comp on KCHC that's us, Cretin 66, Switch Stance and Sex Offender.

Thanks to the Breakups for the interview. Get in touch with them at: PO Box 9515, KC, MO 64133-0315. Check this band out, they are awesome!

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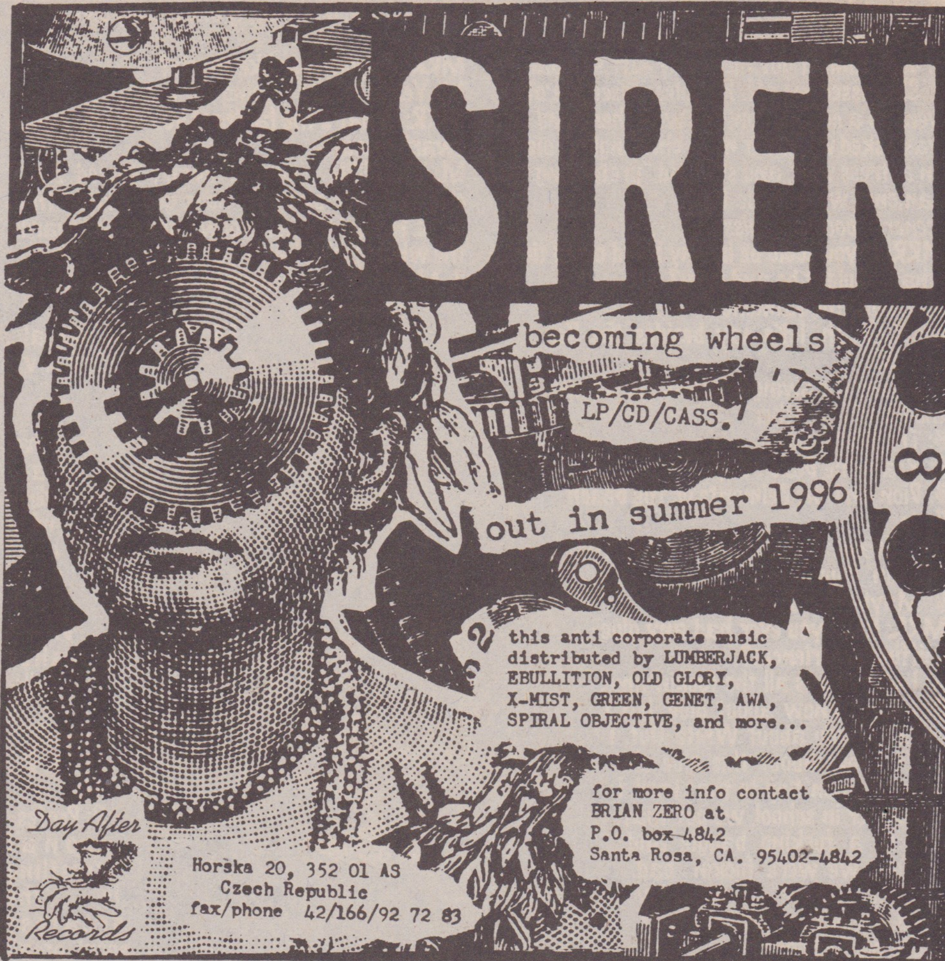

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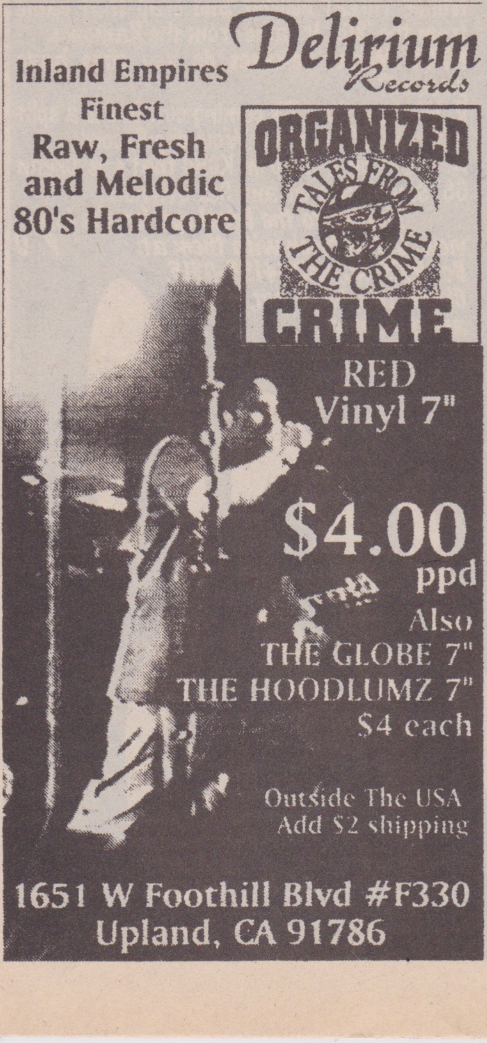

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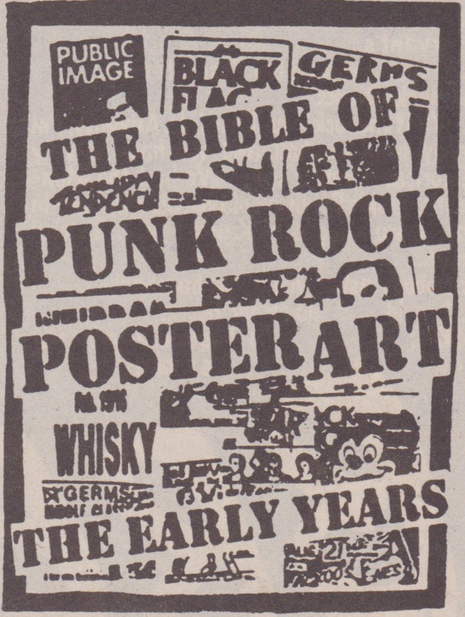

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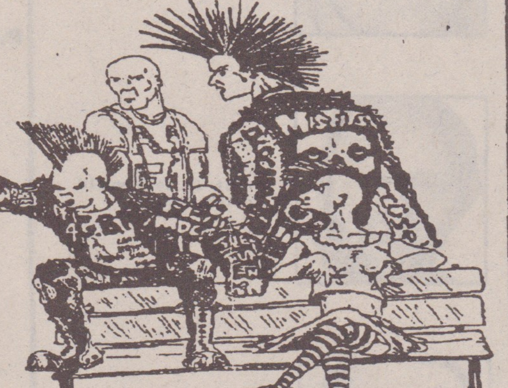

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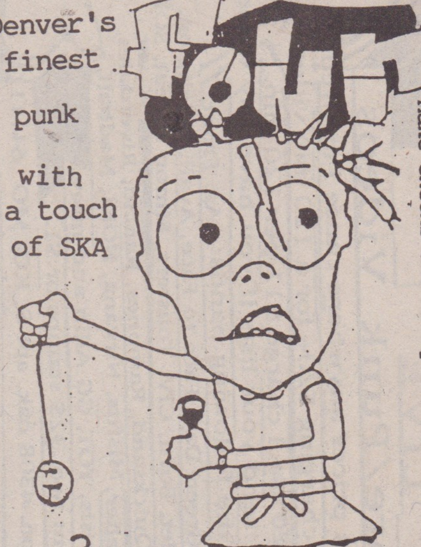

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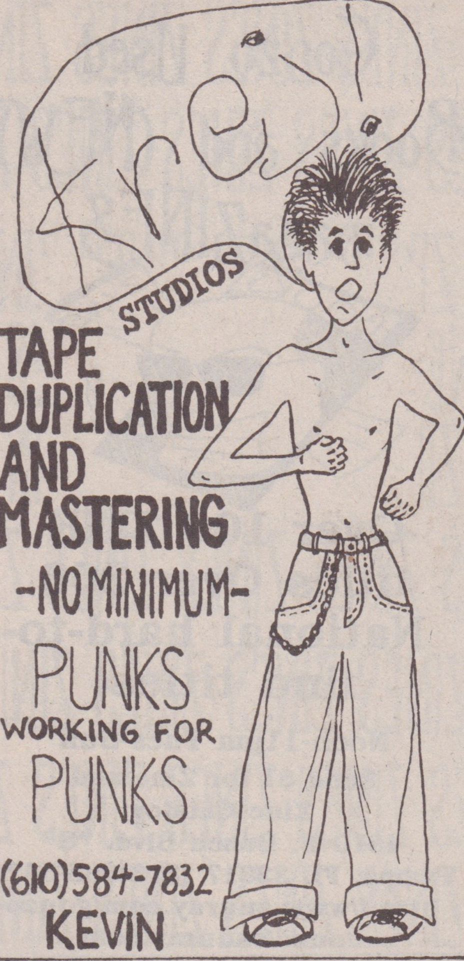

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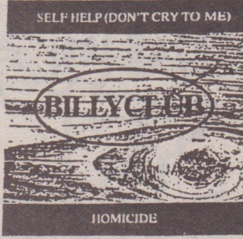
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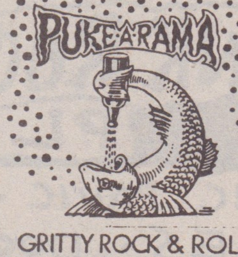

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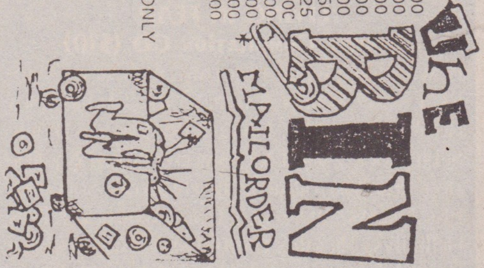

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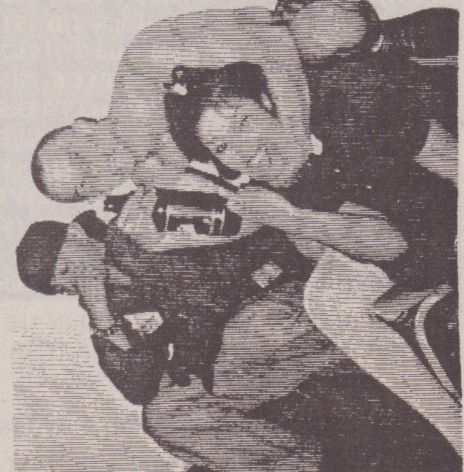

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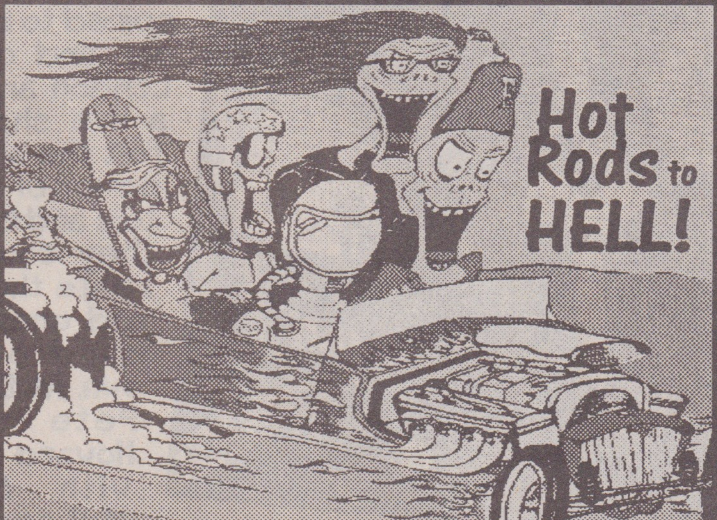
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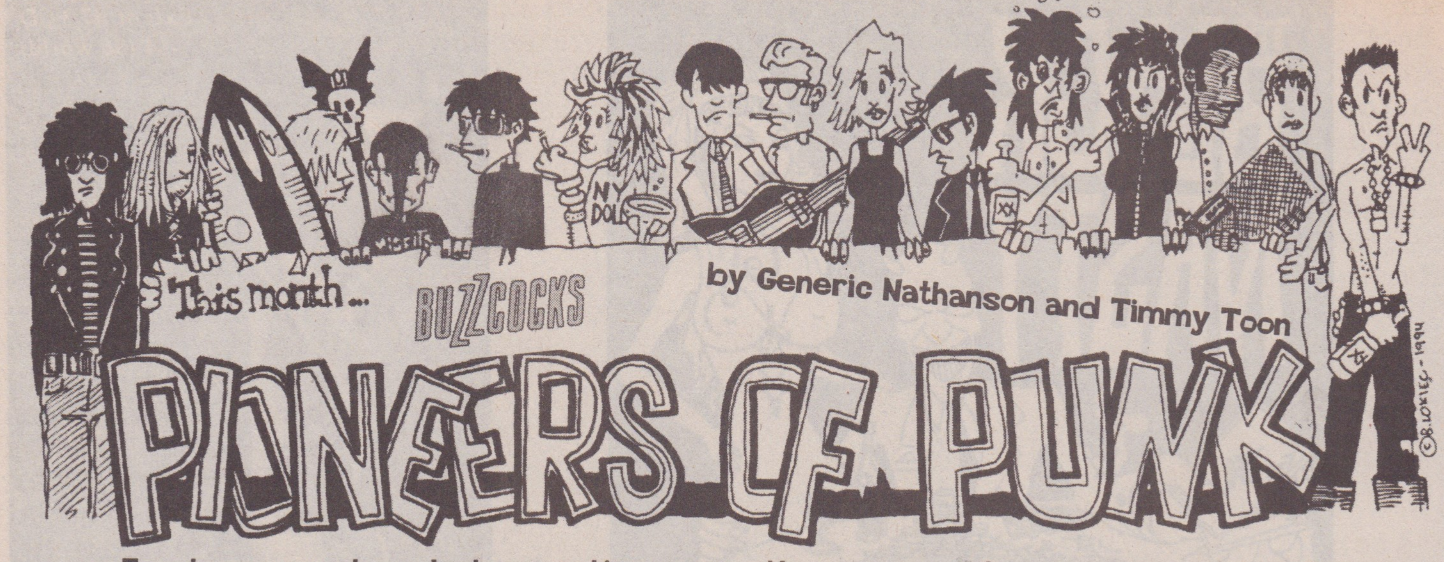

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by Generic Nathanson and Timmy Toon

PIONEERS OF PUNK

Far too many bands to mention, owe a great debt to Buzzcocks, as well as punk itself. The Sex Pistols brought attitude, the Clash provided social-political significance, and Buzzcocks stirred it all into a pot, adding a pinch of their own melodic mix, pissing and laughing along the way. To leave the term "pop" out of a Buzzcocks review would be cheating, to call Buzzcocks "pop" would be an insult. Buzzcocks can not be classified as a simple pop group, they are too smart, too good, and too fucking punk. Buzzcocks wanted to play music and make records. They created their own record label and proved that independent music was important. The shows they played came about from their own hard work and dedication, And when they did sign to a major, they basically told them to kiss their asses and did what they wanted to do and yet remained successful. Even today, as the new century approaches, Buzzcocks are "surfing on a wave of nostalgia for an age yet to come".

"My life changed the moment I saw the Sex Pistols", stated Howard Trafford. Pete McNeish and Howard Trafford were friends living in Manchester, England. After reading about the notorious band (Sex Pistols), Pete and Howard were inspired to borrow a car and drive to London and catch a live show. Both felt the awesome power of the Pistols and believed they could recreate the power and energy in a band of their own. At the show Pete and Howard met up with Malcom McLaren and spoke to him about setting up a show with the Pistols in Manchester. Malcom was eager to have the Pistols play out of London and quickly agreed. So here were Pete and Howard with a burning ambition to play music and a gig with the Pistols, all they needed now was a band and somewhere to play!!

On the road trip back to Manchester, they read a review of a play called "Rock Follies" in "Time Out" magazine that ended with "....get a buzz 'cock". So Buzzcocks became the name of the band that had yet to have their first practice. Howard Trafford became Howard Devoto and Pete took on Shelly as his last name because Shelly would be the name he would choose for himself if he was a girl. Shelly and Devoto rented out the Lesser Free Trade Hall on June 4, 1976 for the Sex Pistols to play. Buzzcocks were supposed to play but they could not get a drummer in time. Steve Diggle was a bass player looking for a band and went to the show answering an advertisement for a band looking for a bass player. Malcom was outside promoting the show and thought Diggle was looking for Buzzcocks. It turns out that Buzzcocks did have an advertisement for a bass player but Diggle was answering a different ad. This chance accidental meeting led to Diggle joining Buzzcocks. Only a hundred people turned out for the show but it inspired Shelly and Devoto to promote another show. This time Buzzcocks were to play . Devoto played guitar and sang, Shelly played guitar, Diggle played bass and by now John Maher was on drums. It was July 20, 1976 and the show was a sell out. Buzzcocks were a big hit and the Pistols invited them to play London.

In late December of 1976 Buzzcocks, created the first do-it-yourself punk record label called New Hormones. Shelly borrowed 250 pounds from his father for studio time and record pressing. After five hours in the Indigo Sound Studio Buzzcocks sent off four songs to the presses to become their debut EP "Spiral Scratch" "Spiral Scratch" contains the songs "Boredom", "Breakdown", "Friends of Mine" and "Times Up". The cover is a Polaroid picture of the band. One thousand records were originally pressed but sixteen thousand were sold by 1979 and then they had to reprint the record to meet demands. Even today "Spiral Scratch" is highly sort after and still remains the only recording with Devoto.

As "Spiral Scratch" was making it s way around England's record shops and Buzzcocks' debt was being paid off, Devoto announces, in February of1977, that he is leaving the band. Undaunted, Shelly takes over vocals, Diggle moves to guitar and Garth Smith is brought in to play bass. With the news of Devoto leaving the band, Bernie Rhodes, the Clash's manager, approaches Shelly to form a new group with ex-Clash member, Keith Levine. Shelly declines. By the end of the summer of 1977, Buzzcocks became Manchester's favorite punk band. United Artists approached Shelly on signing with them. Shelly agreed and explained that Buzzcocks were signing with UA to make records, not to create a debt to the record company. On October 8, 1977, UA released their first Buzzcocks single, "Orgasm Addict" b/w "What Ever Happened To?". The single's title kept it from being played on BBC Radio, however it is still among Buzzcocks' most memorable songs.

Trouble begins to plague Buzzcocks. Shelly and bassist Garth begin fighting. Garth drinks heavily and at times is too drunk to play. At one show Garth drops his bass and Buzzcocks play the night without him. Shelly and Garth are actually dragged apart to keep from fighting. Garth is replaced with Steve Garvey. Buzzcocks fourth single with UA is being delayed from it's release date. EMI, who presses records for UA, has a problem with the single's title, "Oh Shit". After battling it out between UA and EMI, Buzzcocks are finally triumphant and the single is released, Shelly states " What's all the fuss, it's just a love song". On March 10, 1978, "Another Music From a Different Kitchen", Buzzcocks first LP is released. For a promotional stunt, record stores released five hundred balloons with a ticket for a free album in each, the slogan was "catch a balloon, win a record". Shortly afterwards at a show at George's Hall in Bradford, violence erupted. A member of the National Front (a skin head Nazi group) was shouting out slogans that infuriated the crowd. Later the National Front member was joined by fellow members and a battle broke out, resulting in a stabbing. Local police came by and shut off the PA system and tried to arrest the culprits. Meanwhile, Buzzcocks never stopped playing, they had only their stage gear for sound and Shelly found a megaphone to sing through.

The next couple of years brought extensive touring for Buzzcocks. First playing with the Pistols and the Clash and then with Joy Division, and many other up and coming punk bands. Reaching the point of exhaustion Buzzcocks went their separate ways, and on March 6, 1981 Buzzcocks call it a day. They just drifted apart. Shelly and original member Devoto both kept involved in music separate from Buzzcocks, but nothing like Buzzcocks. Buzzcocks get together every now and then and in 1993 put out an album of new material, called "Trade Test Transmissions" and even toured the USA. I seen one of these shows in Jacksonville, Florida, and it was fucking great!!

Discography:
singles
"Spiral Scratch" EP (New Hormones, 1977)
"Orgasm Addict/What Ever Happened To?" (UA,1977)
"What Do I Get?/ Oh Shit" (UA, 1978)
"Love You More/ Noise Annoys" (UA, 1978)
"Ever Fall In Love" (UA, 1978)
"Promises/ Lipstick" (UA 1978)
"Everybody's Happy Nowadays/Why Can't I Touch It?" (UA, 1979)
"Harmony In MY Head/ Something's Going Wrong Again" (UA, 1979)
"Are Everything/Why She's a Girl From the Chainstore" (BP, 1980)
"Strange Thing/Airwave Dream" (BP, 1980)
"Running/What Do You Know" (BP, 1980)
LP's
"Another Music In a Different Kitchen" (UA, 1978)
"Love Bites" (UA, 1978)
"A Different Kind of Tension" (UA, 1979)
"Singles Going Steady" (IRS, 1979) This is a collection of most non LP singles.
"Lest We Forget" (ROIR) This is a live cassette, decent quality.
Every single and LP is worth having, Spiral Scratch is still one of my favorites, but all my Buzzcocks records get played often. Pick up what ever you come across!!

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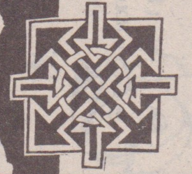

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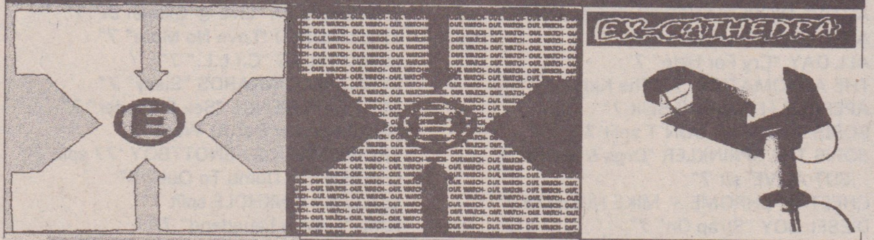

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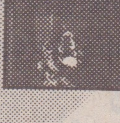

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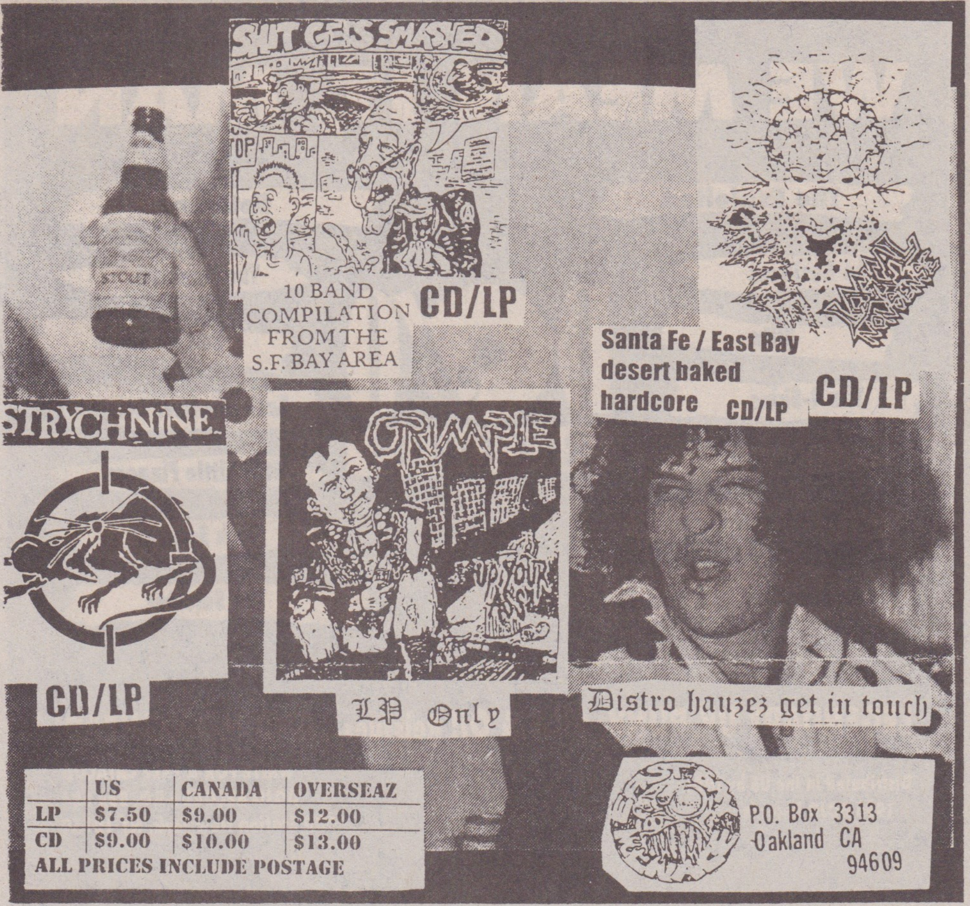

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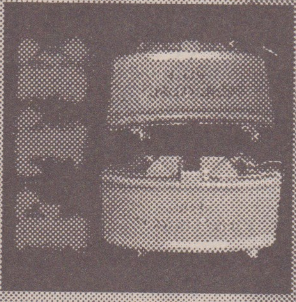

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evil tWin publications

not for rent

conversations with creative activists in the uk

Not For Rent is a book of conversations with creative activists in the UK. It's a grab-bag of squatters, road protesters, musicians, riot grrls and other punks, ravers and rappers, but the recurring theme is Take Back Your Life.

The book was put together by two people from Amsterdam, native Grrrt and American transplant Stacy Wakefield, and published by Stacy's company, Evil Twin. They spent almost two months travelling in the UK conducting the interviews before returning to Holland where they laid out the book and printed and bound it by hand. Truly a DIY effort.

This summer I interviewed Stacy here in San Francisco about Not For Rent and squatting in general. Interview by Allan McNaughton.

MRR: I thought we´d start with a brief history of evil twin publications. um, when did you decide to start it, what got you into zines,what zines inspired you...?

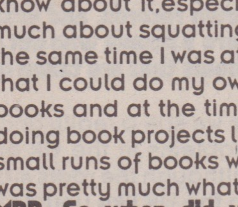
SW: I think the idea of doing this book, the idea of doing a book of interviews with squatters,I got the idea when I was working as an intern at Re/Search, cos I really liked Re/Search, but I got the idea to do interviews not with famous people, but with squatters because I was involved with squatting and I thought it was interestng and more people should know about it,especially in america,'cos peole don't know much about squatting, so I got the idea for that book and at the same time I was at research and that got me into the idea that I could do my own publishing, 'cos I'd always been into books and at the time I was also going to school and I was doing book projects like artist books so I was already making small runs of books which was cool so after I graduated that was pretty much what I wanted to do was make more books ...

MRR: So when did you actually decide to start Evil Twin Publications?

SW: Well that was when I graduated which was only like a year and a half ago.That's when I decided to start it and I wanted to work on a couple of different projects because I didn't know how I was going to do the squatting book yet. I decided with Amber to just kind of do a zine and see how that went

MRR: Amber´s your twin sister?

SW: Yeah, because she always writes a lot but she's never done anything with her writing,and I've always done a lot of drawing, pictures and stuff, kind of comic-y style but I'd never done anything with it either ... I think I only then started reading a lot of zines, I guess I always read some zines but I got much more excited about the whole idea around that time and I thought well I could do this myself so we decided to put one out and it was kinda scary cos we didn't think anyone would buy it but it was fun. And then I started working on Transient Songs about the same time.



MRR: So the first release was...

SW: The first release was the zine, Evil Twin Sister #1, but when we put that out we were already working on Transient Songs, but that was also kind of like an artists' book, but it took such a long time that I was working on it sort of before, during and after.

MRR: You menioned that you were looking at a lot of zines and that made you realize that you could maybe do a zine with Amber; so what were the main zines you were looking at?

SW: Umm, let me think, god, I'd always seen zines around for years,

MRR: Can you remember the first one you saw?

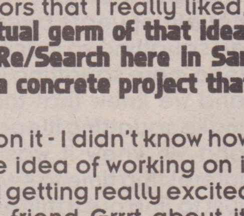
SW: The first one I saw, that would be really long ago, I think the ones that got me really excited were when I saw ones by Fly, especially, because it took me a long time to appreciate these kind of photocopy, cut and paste, punk style zines, those never appealed to me at all, because I was really interested in graphic design,and really interested in what you could do with design,when I saw this stuff that looked like people hadn't put any thought into it at all,then it just didn't appeal to me, so I would never read those,or be very interested in them,and now I'm much more open to that kind of thing. I've been interested in punk graphics, like Art Chantry did a really good book of punk posters in Seattle, about 5 or 6 years ago, and I loved those graphics and how they were done, but you know he was a graphic designer so he probably picked out the good stuff, I think seeing stuff like Fly's zines where it was very beautiful, and she was incorporating text and images, I think I was more influenced by books I realy liked, and by Re/Search, and by authors that I really liked,

MRR: So, the book *Not For Rent*, the actual germ of that idea, started years ago when you were at Re/Search here in San Francisco. When did it actually become a concrete project that you started to work on?

SW: Well, we didn't really start working on it - I didn't know how I was going to work on it and I liked the idea of working on it with someone, I think I probably started getting really excited about it when I started talking to my friend Grrrt about it, because he got really excited about it and liked the idea but he also had a very different take on it, his background was very different,especially with things like squatting, I think largely because he's Dutch and so he's been involved with squatting for so long, since he's been like 11 years old squatting's been a really normal part of his world, you know, like he wasn't totally involved with squatting then but he would see squats, know what they were and think they were cool. Whereas to me I didn't even discover squatting until I was 19 and moved to Amsterdam and so it had a very different effect on me,but talking to him about squatting and what I wanted to accomplish by doing a book about it we started developing more concrete ideas and then we started making serious plans, about where to go and how to do it and stuff.

MRR: Right. You´re American and Grrrt´s Dutch, so why the UK?

SW: Well, Not For Rent was supposed to originally be about all of Europe, because Europe seems like the place where most squatting happens in the world, and there's a whole history of it in all different countries there, so our original plan was we were going to do all of Europe, and we had worked out this whole plan, we were going to go to England at first basically because we both speak English very well and we didn't like the idea of going some place like Italy



and trying to find people that speak English to translate for us, or Poland or any of these other places we would like to go to just sounded like a lot to deal with at first so our original idea was just to go to England in summer and do the first part of the book, but I think we realised that it was going to be such a huge project that it was really intimidating especially because we'd never done a book like this before, and it was just a bit much. We didn't decide until really late, until just before we left that we would raher do single books. There were so many ideas floating around... one was to do a book all about Europe and at one point I was thinking about doing one just about Amsterdam, I dunno I think we just finally decided to do it as a series where we could kind of do smaller bits... We sat down and tried to make a plan of when we were going to go to all these different places in Europe and we realised it was going to take approximately three to four years before we could earn enough money to go on trips each time and get it all finished and we just weren't ready to start a project like that. So we decided if we just do one about England it'll be more like a magazine and I really see NFR as being kind of a magazine-like book, so that made more sense to us. So partially because of the English language - we knew we could talk to people there, and also because there is a long history of squatting in the UK and also because of the changes that have happened there in squatting over the last couple of years because the Criminal Justice Act has affected squatting so much... a lot of people have told us, well there is no more squatting in the UK because the CJA made it illegal and we knew that that wasn't true because the CJA did not make squatting illegal, it made it a lot harder but it's not illegal and we knew it wasn't true but we thought it might be an interesting time to see how squatting was being affected, and just to find out if things were still going on. It also interested me because the new laws that made squatting so difficult in England made the situaton in England similar to the situation in America, and a lot of my goal with the whole project has always been to stimulate squatting activity in America, because I think it's really important here because there's such huge problems of homelessness and poverty that I feel could be partially solved by a strong squatting movement. So I thought that people in America might get more out of reading a book about England where it's more of a struggle than reading a book about Amsterdam, where if you hear about squatting in Amsterdam it just seems like heaven but it just sounds totally unrealistic whereas I think if you look at the way it is in England and other parts of the UK it's sometimes as bad as it is here so I think it's more tangible. You can actually do something with this information because these people have problems that are a lot similar to your own.

MRR: Out of everyone you interviewed, who was the most inspiring?

SW: Hmmm, I think the most inspiring people were the Exodus collective in Luton, especially because they are this group of people who are not white middle class anarchists but are people who come from a really poor, working class background and lived in the housing estates, which are like the projects here... so they're these people who come from the projects and they're just like really poor and in a really shitty position because you know the economy's really bad and no-one can get work... these people when they were growing up never had much opportunity to think about doing what they wanted with their lives, it was kinda like just trying to survive and what happened was they started doing raves and through that they started getting into squatting and they got really powerful cos there were up to 10,000 people coming to their raves, so they started out squatting for themselves and they ended up helping other people squat until now the've become a legal housing cooperative that is capable of housing a lot of people so they're really empowering and they've totally accomplished their goals of creating alternatives to the projects and creating alternatives to their own kind of dead end lives... I was totally inspired because it was just totally different from anything else we saw in the whole of the UK... It wasn't people who had read zines, got into punk rock, and decided to go squat, it was like "What are we going to do" and just out of this totally logical thing got into it, and I'd like to interview more people like that...

MRR: There are more people like that in the book... A lot of the people you interviewed came from traditional punk stuff, and their whole thing is like "We can get somewhere together and we can have gigs or we can sell records" or whatever and that´s cool, that´s great, you know, but for me, I always thought that DIY doesn´t really stop at putting out your own records, and what was really inspiring was the fact that there´s people who out of necessity were embracing all these DIY ideals that are taken for granted in the punk scene...

SW: That was also the only place where we saw a really good racial mixture. I think that the race problems in the UK are quite similar to the problems in the US although the roots may be different... you see a lot of racism in the UK like you do in America. The summer we were there in Bradford there were like huge riots in the Indian and Pakistani communities and in Luton there were huge riots, not from the Exodus collective, but from the poorest areas which are largely black. So seeing this group of people that was like black and white and together and not even having an anarchist background, not even being "anti-racist" but just being people who were dealing with each other was relly inspiring. Although I have to admit that while I was there talking to them I did feel out of my element and I wasn't very comfortable and I wanted to get out of there as soon as possible, just because I had no common background with the people we met there... I felt very much like an anthropologist rather than like... Cos with most of the people they were people my same age who liked the same music as me and who I could relate to you know and that made it really easy, and I have all kinds of political reasons for only wanting to deal with people I'm similar to in that way...

MRR: That´s interesting... that seems like the kind of thing maybe you should pursue... is talking to people you have no common background with...

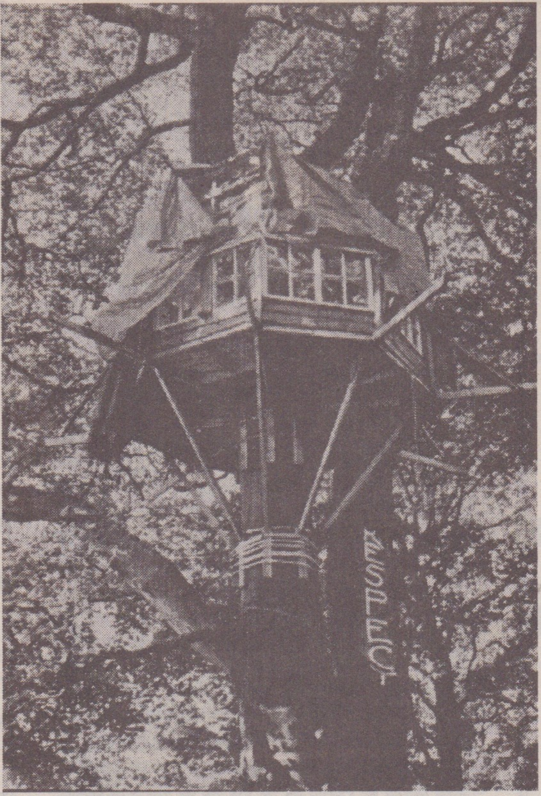
SW: Do you think so?

MRR: Yeah why not, I mean...

SW: I think I have a real fear of being an anthropologist type person, you know someone like some white, priveleged, middle class person who comes in and is holding a magnifying glass and

saying "Oh what are these people doing?", you know? I think it's really important that you stay, that you're on the same level as the people that you're talking to...

MRR: I don´t think so... because I thnk that you´ve got a lot to learn from those people... I´m not saying that you should put a magnifying glass on them or go in like National Geographic going into the jungle and saying ´oh look at these pygmies, these savages´ or whatever, I´m talking about you know, learning from them... and that´s different. Otherwise all you´re going to do is cover a culture populated by priveleged white middle class people...



SW: Yeah probably, I still have a lot to learn as an interviewer to know how to deal with it... it's just weird... I just feel that you have to know where people are coming from enough to be able even to ask the right questions... I feel like I'm not expressing this very well. But I agree there's a lot to learn and I really wanted to talk to a lot of people who squat for different reasons, like we wanted to talk to people who squat purely because they're homeless, and we waned to talk to people who squat because they're trying to create anarchist communities, and people who just want to put on gigs, but I think I kind of changed how I felt about that, after talking to people who didn't even really squat, you know, like we talked to people who are involved in the 1 in 12 club and I think it's one of the best interviews because they were very inspiring people who are also involved in bands and record labels and they do a lot of other stuff... Totally inspiring DIY punks, really cool. We ended up going more in that direction, you know talking to people like that, rather than talking to the street sleepers who also squat sometimes, I think becase we realised at some point that we were making this book because we wanted it to be inspiring, and we actually did one interview that we didn't include in the book which was with these two people who were just totally apolitical, and who squat, and it was really depressing talking to them, because we were asking them why they squat and stuff and they were just voicing to us all the same stereotypes about squatters that you would hear from any kind of rich middle class person, they said "we're not squatters, we're just living in this squat" and we were like what are squatters then ... "Oh they're these dirty, political, they make a mess of everything, they'll squat your house when you're on vacation" and stuff, and all this kind of stuff that you would read in the newspaper. They weren't involved in any kind of community which made it really hard for them when they had problems... you know when you're in a squatting community or you're at least going down to the info shop or just the local squatting center to find out what's going on, if you have a problem or if you're getting evicted then there's people that will help you. And these people didn't have that community at all so for them squatting sucked, to them it was just hard because squatting is a lot like being a home owner except you can be kicked out any time... if the roof leaks you have to fix it yourself, if the plumbing doesn't work you gotta fix it yourself. And if you have the support of a community then that's alright but if you don't, it's a lot more difficult than renting, and they just weren't really into it. But it was such a depressing interview and we really debated over whether we should print it or not, and we just felt like why should we?

Not For Rent costs $15 ppd from Evil Twin Publications.
For a complete catalog, write to:
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MRR: But these are people who aren´t members of an anarchist group or community or whatever, and earlier you touched on the fact that you wanted to stimulate squatting here, and one of the reasons you gave for this was as an answer to homelessness... and ideally, putting people in empty houses is a solution to that problem... but the thing is most of the people I see who squat aren´t people who would be sleeping on the street if they didn´t squat.

SW: You mean in Europe or here?

MRR: In Europe and here. And that´s a big thing with me and squatting is that people give those reasons for it, that it´s an answer to homelessness, but for a lot of people I don´t think it is.

SW: It's almost two entirely separate issues. And you can see it in San Francisco, you have groups like Homes Not Jails that focus on squatting for homeless people, and you also have punks, especially people I've talked to from the East Bay, who do it because they want the lifestyle. I realised that what I was most interested in was squatting in order to create an anarchist community and to take control of your own life as part of a whole DIY/punk attitude and lifestyle, and I think if you have a strong squatting community you do have a chance to help with homelessness, like in London where a lot of squatting groups assist with getting street sleepers in to places who need to squat purely out of necessity. In that way I see it fitting together. I see a lot of people trapped in jobs that they don't really want to have because they have to pay their rent and are stuck in lives that they don't really want, and if squatting was more of a possibility here there would be more choices, and people could start taking control of their own lives. I think that's when I started thinking about it in terms of my own community... there are huge problems that are very important like homelessness and poverty and all that kind of stuff, but I think I realised that I could be most effective right now if i focus on my own community rather than if I present this as a solution to the problem of homelessness. It gets kind of ridiculous because I don't really have solutions for that... I do feel that spreading information about squatting can be very helpful to people my age and from somewhat similar backgrounds as me. In that way I feel like I can do a lot more for my own community than for the world at large. As much as I would like to completely change the world I've gotten so cynical about that I've kind of given up on that whole thing and I feel that if I can focus on one little thing and inspire this very small group at all then I'll be satisfied.

squatting

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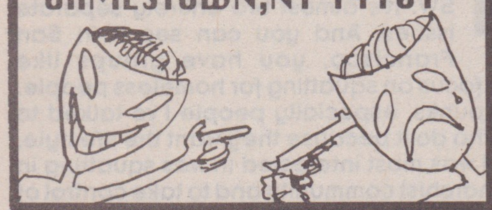

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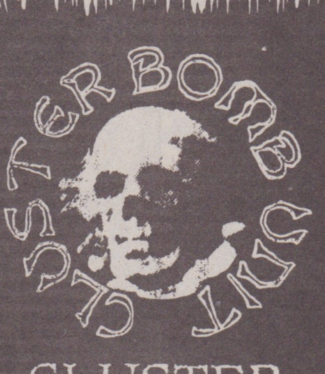

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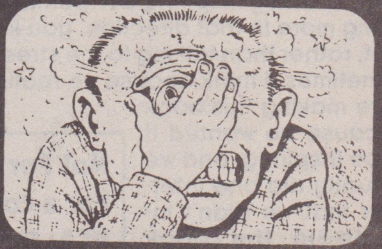

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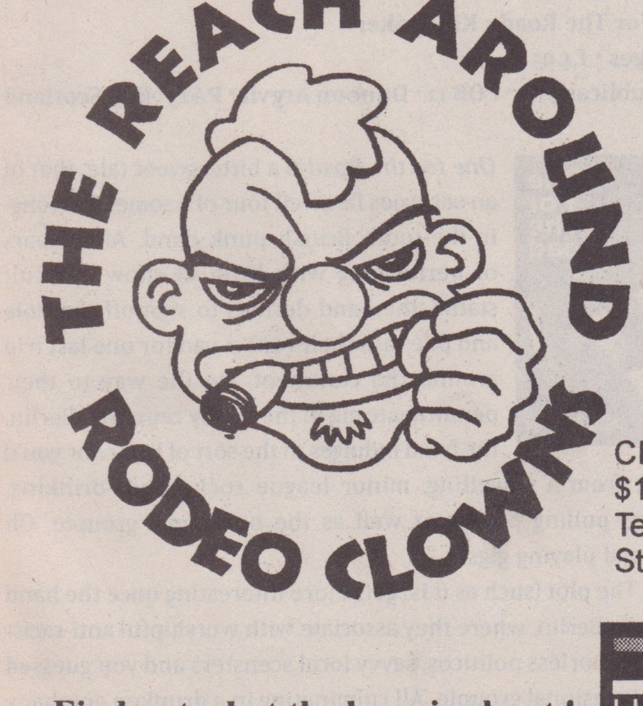

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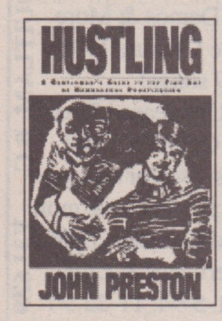


When one thinks about queer prostitution, an image of some crusty punk kid selling his body for drug or food money in the local Greyhound terminal commonly comes to mind. This isn't the case if the mind in question is John Preston, a man who has been a hustler, pornographer, and the editor of *The Advocate*. Preston's take on hustling is that it can be an excellent way to make money, if you are up to the job and aware of the risks.

Preston's view is that hustling is not the selling of a quick orgasm so much as it is the selling of intimacy or fantasy to another man. The hustler who follows this book isn't a conventional whore so much as he is a professional who delivers a personal fantasy in an anonymous setting. Successful hustlers understand the emotional as well as physical needs of their clients and can be lucratively rewarded for it.

As a guide, I doubt anyone has ever imagined a source on this subject as comprehensive as *Hustling*. The book contains a dazzling array of information: from how to place an ad to what refreshments your refrigerator should contain. No question that a potential hustler might have goes unanswered in the pages of this book. Some of the chapter headings include: "Who Hustles?" "Setting Yourself Up In Business." "Who Buys?" and the hilarious, "Stretching Your Dollars," which includes a section on selling your used jockstraps as a mail-order business.

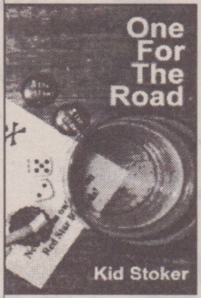
Dealing with the medical and emotional risks of prostitution are important to Preston. Hustlers are instructed to have ample safe sex literature and equipment around at all times. Preston even suggests that customers be equipped with condoms when they leave after the encounter is over, so they spread safe sex around the gay community. He also details how to spot a potential stalker, some men will become too attached to their fantasy about you, and Preston outlines warning signs and separation techniques.

The section titled "Answering the Phone," is a how-to gem. Hustlers are often used a free source of phone sex, and many times the caller will attempt to lure the pro into dirty talk. Preston explains how to avoid this through a professional tone and polite focusing of the conversation. He also suggests avoiding the discussion of specific sexual acts because the caller should know that the hustler is willing to have sex with him. Too many specifics means the caller is just trying to get off. Another suggestion from the section on placing an ad is to never lie about your penis size: they are going to find out your not as big as you claim, aren't they?

Preston manages to be entertaining and clinical about the whole industry. He explains the various aspects of the job in a clear, charismatic voice. His tone is semi-enthusiastic for the most part, assuming that you fit the criteria he sets for a male hustler: an attractive, thin, gay man. The book is sprinkled with interesting anecdotes from the author and other "experts" on the art. Even for someone who is not a potential professional or even gay, the book is an interesting read because of the amount of effort Preston has put into explaining the relationships between clients and hustlers. It also contains some very interesting insights into the mind set of the closeted homosexual without overtly judging the individual.

The section titled "Why You Shouldn't Do It," is shorter than other sections, but Preston is honestly trying to keep the reader in touch with the risks: relationships will suffer, jail is a constant threat and explaining to the IRS why you don't work and have lots of cash is always a problem. It seems that putting "Hustler" on your W1040 form won't cut it with Big Brother. On the other hand, Preston mentions one intriguing benefit: you will become a lot more desirable to others when you're not working. It seems that everyone is looking to score a freebie from a known pro! — Mitchell Prothero

One For The Road • Kid Stoker
111 pages • £4.95
S.T. Publications • POB 12 • Dunoon Argyll • PA23 7BQ • Scotland



One for the Road is a bittersweet tale, that of an early 90s farewell tour of a somewhat long-in-the-tooth British punk band. After years of performing with little to show but cult status, the band decides to sign off the dole and pile into their rent-a-van for one last trip around the continent. On the way to their penultimate gig in the newly reunified Berlin, the band indulges in the sort of behavior you'd expect from a travelling, minor league rock band—drinking, arguing, pulling pranks as well as the occasional groupie. Oh yeah, and playing gigs.

The plot (such as it is) gets more interesting once the band arrives in Berlin, where they associate with worshipful anti-racist skins, humorless politicos, savvy local scensters and you guessed it, the occasional groupie. All culminating in a drunken epiphany on their last night on tour that results in... well, the optimists amongst you can probably guess.

Although *One For the Road* doesn't really add much to the timeworn rockers-on-the-road theme, Stoker (founder of the band

Red London) does manage to put his story across with humor and a keen sense of topicality. Even a potentially sappy moment of pathos—the emotional response of one of the band members, upon seeing an Eastern European child abandoned on a Berlin street cleanly and effectively hits its intended mark.

You know what *One For the Road* reminds me of most, though? Ever see those cash-in books based on current hit movies? This book reads like that, even though there is no actual movie, its steady pace and finely rendered, conversational dialogue possessing a rather cinematic feel. Not that that's a bad thing. In fact, one hopes that some enterprising cineaste takes up an option on *One For the Road.* As "struggling-rock-band" films go, I think it would kick the crap out of "The Commitments." — Michael Layne-Heath

Skin • edited by Elaine Palmer
126 pages • $12.95
Pulp Faction • 60 Alexander Road • London • N19 3PQ • England

Skin is an anthology of "hot, hip, young new talent" from England and boy does it suck. The layout is stupid and hard to read. It's got so many graphics and pull quotes within the stories, that it just reeks of establishment's idea of what hipsters, with a little brains, would want to buy. The cover is fluorescent yellow with a black x-ray of a skull with a cage around its neck. The title and publisher is written in bright orange—so those kids with the darn short attention spans and money to burn, can't miss it. It's happenin'.

Some of the story titles include Tattooed Love Letter, Skin of My Dead Mother, Carcass, Mrs. Shuffleoff and the Plank and Virgin Mary: Prenatal Scan Showed Scream Inside Ectopic Egg. Plus 17 more exciting titles to choose from but only one story, "My First Porno," is even readable.

How can I begin to convey the anger and disgust I felt during my sentence with this book? I can say, this book isn't worth wasting anyone's time, energy or brain on. Or I could say, this book is the worst kind of drivel, pretentiousness and is only shocking in how badly it wants to shock. Ooooh, aah, drugs, oh wow, you're so cool—oh my gosh, did I just read something about sex! Oh gosh, about queers? I am shocked now. Crazy. These wacky, hip, zany, self-serious, on the edge writers from London are so underground.

The truth is, reading *Skin* made me sad, because it's a perfect representation of what I hate about fiction writing and what I hated about myself when I wrote fiction. It's just that, fiction. Fake. Not real. No soul, no glimmer of anything. Just a package of wasted words. A shitty sugar cereal box, specially designed by experts to appeal to the "right" consumer. And like all good target group specific products, this anthology appeals to the lowest common denominator. Let's hit 'em with a little sex, a little violence. Oh I hear they are all obsessed with drugs, and kinky stuff, and oh, yeah they're real romantic about death. Bah. Fuck that. It hurts me that independent publishers are clogging the book reading arteries with this shit. These stories could have been published anywhere. They are just over internalized, over dramatic, nihilistic narcissistic niblets of nothing.

I have a theory that all the stories were written by one person, and they were just too scared to out the book out themselves. I mean, it's possible. The style varies little from story to story and the content barely changes at all, and it makes me feel better to think that this book is just one person's "good idea," rather than a team of editors and 22 writers all in agreement that this book needs to be out there, for the people.

As soon as I'm done with this review I'm tearing this book to shreds. On my copy of Thomas Pynchon's *Gravity's Rainbow*, there is a quote from a book reviewer which says "Forest have gone to blade to make paper for this novel. Don't mourn the trees; read the book." I say, in terms of *Skin*, please, mourn the trees. — Jodi B. Feldman

White House E-Mail • edited by Tom Blanton
254 pages • $14.95
The New Press • New York • NY

WHITE HOUSE
e-mail

Anything that the Big Boys in government don't want me to read is, by definition, something that I want to read. *White House E-Mail* definitely falls into this category. The National Security Archive, a nonprofit organization dedicated to keeping government records open and accessible, had to fight in court for six years to get the material included here declassified and made public. Despite the fact that e-mail has played an increasingly central role in the day-to-day business of running government since the first system was installed in 1982, the National Archives and Records Administration claimed that e-mail did not constitute legal "records" that were required to be preserved. Three successive administrations—Reagan, Bush, and Clinton—fought to maintain this stance, along with their right to have the backup tapes destroyed at the end of their administrations. The Clinton Administration even went so far as to claim that the National Security Council is not an "agency" of the US Government, thereby removing much of the e-mail from the jurisdiction of the Freedom of Information Act.

It's a worthy cause to piss off government types to this degree, and I salute Tom Blanton and the National Security Archive for dedicating so much time, effort and money doing it. That, if nothing else, justifies the publication of *White House E-Mail.*

It's obvious that a lot of thought and preparation went into the book, aside from years of battling government bureaucrats. This is a book that obviously represents hundreds, if not thousands, of hours of drudgery, sorting through arcane posts, deciphering inside references, contextualizing the posts with external events, and so on. Blanton has managed to pare down over a decade of correspondence into about two hundred and fifty pages (plus one floppy disk) covering the most germane points.

Unfortunately, even after all that editing, a lot of it is still pretty dry. The thing that makes administrative e-mail historically crucial—its role in determining everyday minutiae—is also what makes it difficult reading for the casual reader. On one hand, the correspondence here can be revealing in a cultural sense, showing us the faces of our brave leaders that they usually keep hidden. On the other, it's hard for the untrained lay person to appreciate the full relevance of an individual post or sequence of posts, simply because it isn't easy to properly contextualize these things. Blanton seems to recognize this, and annotates the posts thoroughly. Sometimes though, the annotations wind up being so thorough that there is next to nothing new to find in the post itself, except perhaps for subtleties of nuance in the writer's words themselves. This leads one to wonder if perhaps *White House E-Mail* would have benefited more as a book of straightforward political analysis, rather than a compendium of the posts themselves. Certainly Blanton would have been up to the job; his summaries of posts and threads are concise, clear, and unfettered by obnoxious political rhetoric, as are the overviews with which he opens the chapter. Therein, perhaps, lies the problem; for the lay reader, overviews are more practical and useful than are details. For example, with any common sense knows that "Panamanian Strongman" Manuel Noriega was engaging in torture and drug-running a long time before the US got pissed and decided to come down on him. Before that, his activities were conveniently ignored. This much is obvious. The posts in *White House E-Mail*, cover Noriega and his ilk in detail but they aren't going to cause any major revelations. They simply give the details of how and when certain things happened.

The importance of having all this information should not be downplayed, especially given the difficulties of getting it in the first place. However, *White House E-Mail* is going to be valuable to people looking to fine tune their picture of what's going on in the higher levels of government, not those in the process of forming one. Read your Chomsky first, then move on to this stuff. — Chris Hall

Death Scenes: A Homicide Detective's Scrapbook
edited by Sean Tejaratchi • text by Katherine Dunn
168 pages • $19.95
Feral House • POB 3466 • Portland • OR • 97208

DEATH SCENES
A HOMICIDE DETECTIVE SCRAPBOOK
TEXT BY KATHERINE DUNN
EDITED BY SEAN TEJARATCHI

With the publication *Death Scenes,* Feral House has uncovered a piece of history that many people would like to remain unseen. This collection of photographs contains page after page of the aftermath of violent crimes, the criminals who committed them and the people that the scrapbook's compiler saw as aberrations.

The man who painstakingly set the photographs onto the pages of this book was Jack Huddleston, an officer with the Santa Monica and Los Angeles police departments. Huddleston collected hundreds of photographs between 1925 and 1952 for reasons unknown. The story of what these pictures were used for could prove just as interesting as the photographs themselves, but Huddleston took that story to his grave.

One thing that is known is how this book came to be printed by Feral House. It seems that the owners of a used bookstore bought a cache of books at an estate sale and this scrapbook was contained within. The owners of the bookstore then passed it on to one of their employees, Nick Bougas, who used it as a coffee table book until the pages started to become worn and ripped. Bougas wanted to preserve as much of the book as he could so he took the photographs and made the videotape "Death Scenes," narrated by Anton LaVey. From there, the photographs were retouched for clarity on a Mac and assembled into this book.

The pictures hark back to a volume released a few years ago by Luc Sante entitled *Evidence,* in which he displayed crime scene photos that he had found in an old New York City police department building. But Huddleston's book is so much more haunting because it was assembled by a man who had a hand in dealing with the crimes. The pages of this book point out an important fact, that crime was as violent back in "the good old days" as it is today. Photographs such as a man with a knife in his head, countless suicides, hit and runs, children killed by their parents, including a two week old baby beheaded on a bread board, knife and gun murders, morgue photos, eviscerated bodies and other brutal crime scene photos are all unflinchingly laid down on the pages of this book. Also included are photos of people that Huddleston must have found curious or repugnant, lesbians, hermaphrodites and elephantiasis sufferers. Below most of the pictures Huddleston has put some sort of caption, some reveling in a bit of black humor as when he writes that two people pictured have perished due to broken hearts.

The introduction is by Katherine Dunn of *Geek Love* fame who does a fine job trying to sort out the history of this scrapbook and the reasons it was compiled. She manages to draw you into the photographs, having you analyze them for minute details and clues about the crimes and criminals who committed them.

The only drawback to a book like this being produced is that the photos will now most likely appear on countless flyers and bills just for shock value; posted by the clueless, whose only want is to offend. A far more fitting end for this book would be on the desk of Bob Dole. It's perfect proof that crime, television and movie's do not go as hand in hand as people like Dole believe, considering most of these pictures are from before the heyday of television and today's special effects murders and carnage.

A person could look at *Death Scenes* for hours on end imagining the stories that the pictures do not tell. Why did these people commit suicide? What led up to the violent murders of these people? What would posses someone to behead a two week old infant? The questions this book asks are endless, and the only answers are ones you establish for yourself. — Trent Reinsmith

Circus Americanus • Ralph Rugoff
204 pages • no cover price
Verso • 180 Varick Street • New York • NY • 10014-4606

CIRCUS AMERICANUS
RALPH RUGOFF

Circus Americanus, Ralph Rugoff's appropriately named collection of essays, is a satisfying read on the mutations of modern America. He manages to discuss pop fixations and the ludicrous, linking one with the other, without falling into a post modern swamp of naval probing.

In "Theme Park Slums," Rugoff pays a visit to Santa's Village, a mystic locale which resonates to anyone who grew up in Southern California. Perched on a freeway off ramp, Santa's Village always spoke to me of the wistfulness Southern California has for the parts of the world that have weather. Turns out there were real Europeans involved in the construction of the village, a spokesperson assures Rugoff, sounding as if traces of a bygone civilization have been enshrined in the sloping, shingled roofs of the buildings. But apparently they're not completely gone—swastikas and Mien Kampf were until recently, present in some of the Hummel and Leider Hosen laden shops. Best yet, Rugoff offers, unlike Disneyland's Alps, Santa's Village has not yet been demystified by the likes of Baudrillard or Eco.

Rugoff hits on the significance of the mundane, drawing keen insights out of places or conditions that haven't been much discussed. For instance, there's the Universal CityWalk, designed as a replica of key LA locations: Melrose, Sunset Boulevard, Olivera Street, distilled into a few sterilized and sealed city blocks. No homeless to deal with, no driveby shootings, no garbage—in effect the street taken out of the street, outdoor shopping with indoor convenience.

In the second part of the book "Investigating a Public Disappearance," Rugoff looks at the way parts of our public life are tragicomic parodies: a sewage plant complete with inviting lawns and fountains; if you can stand the smell. How about the public park closed to all comers because a reasonable way of keeping out unsavory elements was never decided upon.

Rugoff discusses the way that "themes" are taking over much of public life and architecture: "From presidential campaigns to shopping malls to resort complexes, contemporary life is increasingly rendered to us in crisply thematic terms." The problem is that the themes work to simplify, to preclude difficult choices. We are given Las Vegas' theme hotels, theme wars like the Persian Gulf, and media themes which depict the country's inner cities as urban "Scaryland."

The essay "A Conspiracy of Vitrines" deals with the museumization of America—the willingness to put everything and anything under glass—a new pitch of fetishism. It's a disturbing trend, this self-consciousness that has crept into so many parts of American life, one that strives to preserve, clarify, and exhibit every blip on the cultural/historical screen, whether it's Napoleon's penis, or Liberace's stuffed animals. Rugoff looks at the way museumization enforces a notion of history as rewritable, manipulatable, recastable. The Nixon Museum, which largely leaves out Watergate is a case in point. So is the LA Sheriff's Museum where providing information is less important than enshrining icons. Presentation in exhibit form is a powerful thing. It presumes a paring down of unwieldy amounts of material, of a certain trustworthy distillation.

In the book's "Spectacular Bodies" section, the essays deal with masks, interior and exterior, whether it be the facade of a model, cosmetic surgery or the disguise of a luchadora named "Super Barrio" who uses his costumed persona, out of the ring, to fight for fair housing and social justice. With the exception of "Super Barrio," these pieces point to the ever increasing pressure to rewrite, recast ourselves and our bodies as human specimens, suitable for viewing under the vitrine glass of televisions and video cameras.

Although Rugoff's essays contain a good deal of humor, there's something thoroughly chilly about reading them back to back. *Circus Americanus* speaks of a growing vacancy as the things people do and build become increasingly incoherent. As cause and effect grow more disparate in a drive to escape the real and seeking the exhibitable becomes culture's highest priority.
— Emily Soares

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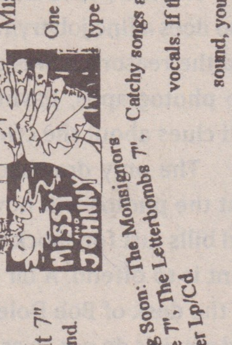

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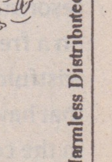

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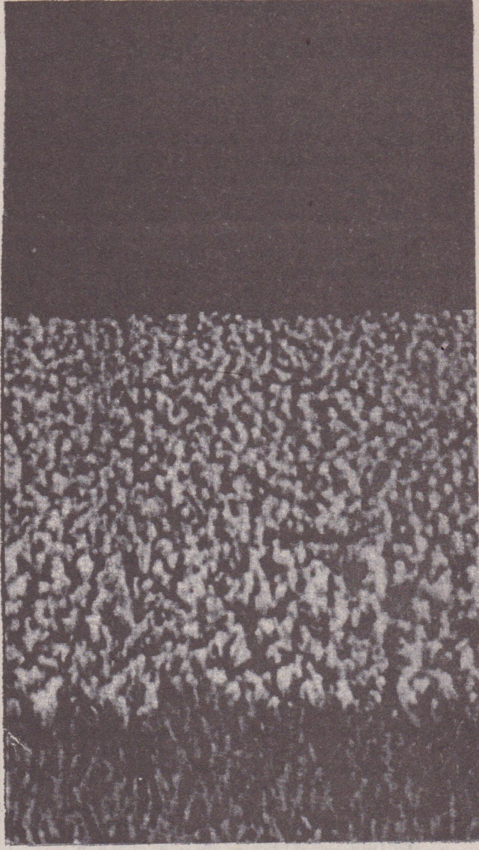

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20 seattle **hellbound house** nate (206) 634-2747 w/ pud
21 spokane@ **westminister church** giovanni (509) 468-2466 w/ I-SPY
22 richland wa @ **richland senior center** kevin (509) 375-4233 6:30 pm
23 boise,id @ **victors** nick (208)331-2951
24 missoula, mt
25 yellowstone picnic
26 fargo,nd @**the bowler** jim (218)233-5933
27 mpls, mn w/ the mushuganas
28 chicago,il **fireside bowl**
29 cleveland,oh **fantasy night club** michelle (216) 333-7478 w/ twerps
30 columbus,oh@**the 24 house** 24 northwood (513) 258-3323 w/ twerps

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july
1 pittsburgh, pa. w/ city 2000
2 lancaster, pa. **c.i. records** eric (717) 993-2008 c.i. (717) 391-punk
3 new haven,ct @**maxalunas all ages bar** (203) 747-2960 W/ homestead
4 manchester,nh jason (603) 881-9075 **@ the empire 4pm!**
5 new york
6 boston, ma.@ **the rat**; tom (617) 787-2518 w/ the queers
7 roanoke,va gentry(804) 271-3578 @ **iroquois 7pm** w/ knucklehed
8 richmond @ **twisters** w/knucklehead,swank (804) 271-3578
9 chapel hill,nc @ **cats cradle frank** (919) 967-9053 w/ knucklehed
10 greenville, nc @ w/ knucklehed
11 winston salem,nc @**pablos** dallas (910) 724-1280 w/ knucklehed
12 atlanta,ga @ **the brady house** brian (404) 377-1487 w/ knucklehed,
13 tampa, fl (813) 932-9660 justin **cris (813) 536-8362 @ jamalio's**
14 venice,fl @ **gazeebo** dan (941) 485-5238
15 miami,fl @ **cheers** (305) 857-0041
16 gainsville, fl @ **the shaft** adriana (352) 373-8739
17 tallahasse, fl @ **the cow house** dean (904) 580-1896
18 mobile, al martin (334) 479-5295 w/joey tampon
19 new orleans, jeremy (504) 835-5336 w/ los canadians
20 jackson, ms brad (601) 845-2049
21 lil rock
22 tulsa, ok @ **the 401 club** mark (918) 599-0401
23 oklahoma city, OK. @ **american legion hall** tony (405) 677-3451
24 denton, tx @ **the argo 8:30pm** john (214) 613-2158 w/ bad hair day and @**marks/cd depot**4pm(817) 484-2895
25 austin, tx @**the blue flamingo** (512) 469-0014
26 el paso, tx chuck (915)859-2206
27 tucson,az
28 pheonix,az @**the nile** (602) 649-9224
29 las vegas,nv jimmy (702)895-3877 home264-4549
AUG
3 L.A. @ **jabberjaw** w/ F.Y.P, latex generation (PA.)
7 L.A. @ **jabberjaw** w/ final conflict, the crumbs (FL.) & bad hair day
9, 10, 11: needles & pins pt. 2 @ **showcase theatre** in corona w/ fyp, crumbs, final conflict, dwarves, peechees, no fraud, nonsense, phranc, stun guns, pud, hickey, les turds, secondhand, etc.

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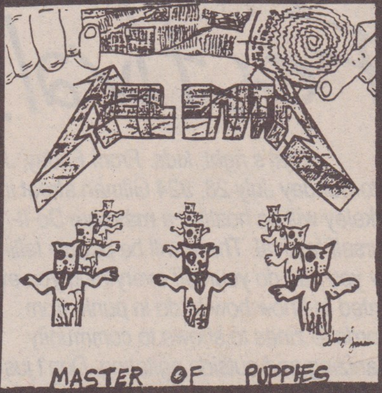

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924 GILMAN

UPCOMING EVENTS

for info on upcoming shows call (510) 525-9926 instead of a calender, this month we'd like to announce the following special event:

D.I.Y. Festival!

That's right, kids. From Friday, July 26 to Sunday July 28, 924 Gilman street in Berkeley will be hosting a ***massive*** *Do-It-Yourself festival. There will be people telling how you can do yourself everything you ever wanted to know how to do in punk, from records to zines to shows to community organizing and outside agitating. Don't just say "fuck corporations,"* ***learn how you can*** *by bypassing "the man's" system and doing it yourself (or with a few friends, more likely).*

Whether you're new to the scene or have been around for years, there is going to be something for you to learn, something for you to teach, something for you to share and tons of cool people you'll want to meet.

If you're interested in speaking, teaching, or helping out call the following number (510) 524-8180.

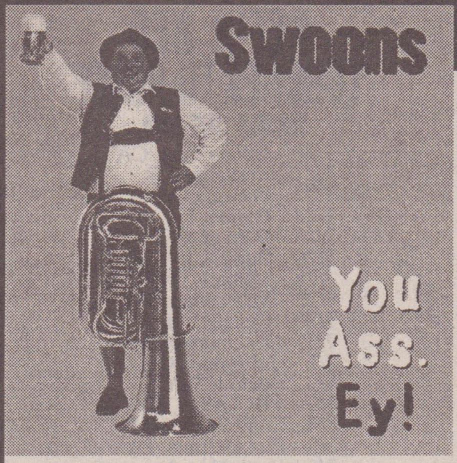
This is going to be a totally fucking rad thing — this kind of event is what seperates punks from the lower animals, so be a part of the scene, come and talk and help out, come and learn, come and have a good time. The DIY Festival will be going on in the day, and there will be shows on Friday and Saturday night.

For full details keep checking the Gilman show hotline (510) 525-9926. There is going to be a ton of stuff to learn, so show up!

ATTENTION TOURING BANDS: Gilman books like FOUR MONTHS in advance, so please call the bookers at (510) 524-8180, as early as you possibly can if you're interested in playing a show

924 Gilman is located on the corner of 8th and Gilman in Berkeley. It is an all-ages, volunteer run club that is an alcohol, racism, major label, rock star, sexism, homophobia, fighting free zone. Shows cost $5 and you must have a membership card ($2) to get in. There are membership meetings the first and third Saturdays of the month, and everyone is welcome. The DIY festival is going to be super fun, so you should make sure you come. OK, that's all folks,stop reading. Hi Mom, I'm in jail!

Look for upcoming CDs by: Damnation, The Ruckus, Fighting Cause, and a 7" from Tongue.



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Split 7" by these 2 west coast pop bands. Three songs by The McRackins (Canada) and two songs by Fighting Cause (Calif.). This is one record, not two.

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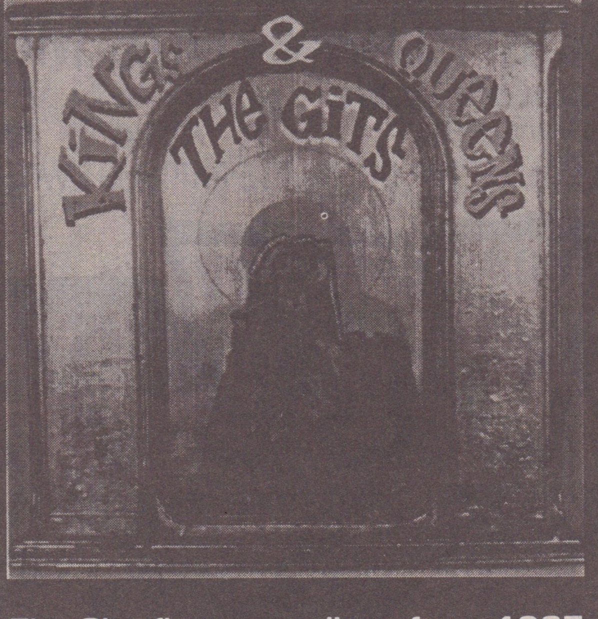

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MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (MA) Matt Average, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (BG) Brian Gathy, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (JH) Jenn Hyman, (AI) Ayn Imperato, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (SM) Smelly Mustafa, (JN) Jah Nell, (FR) Freud Reia, (JR) Jeff Random, (BR) Bruce Roehrs, (GS) Greta S, (KS) Ken Sanderson, (SS) Steve Spinali, (RW) Ryan Wells, (SW) Shane White, (EY) Eric Yee, (TY) Tim Yohannan, (RY) Rema Young.

007/THE SCENE - split LP

Two similar sounding bands on this cool mod label. Unfortunately, this is the revival stuff I'm not into. Sixties pop and r&b with that jangly guitar sound. I'd be more into this if the tunes were more original or at least catchy. 007 does the roots r&b thing with generic results. THE SCENE is more pop, almost like the HOUSEMARTINS with a clothing expense account. I'll take all the early WHO and JAM wannabes over this any day. (RL)
(Detour Records, PO Box 18, Midhurst, West Sussex, GU29 9YU, UK)

97A - "Better Off Dead" EP

Woah! 97A from NJ toss down 12 tracks of no bullshit in your face hardcore reminiscent of NEGATIVE FX and UNIT PRIDE. I think this band is (dare I say) straightedge. But don't despair, there ain't no generic moshcore to be found on this fucker. This flat out smokes. Send your $$$ now, they're waiting! (RC)
(Teamwork, PO Box 4473, Wayne, NJ 07474)

THE ADICTS - "The Best Of" CD

A strong sampling from this 1978 to present UK combo. All the hits in a punk rock sense. Catchy classic Brit punk from the band with the 'Clockwork Orange' look. They still put on a good show, by the way, to many a Doc Marten type's delight. Somewhere between punk rock and new wave and oi, This makes for a fine intro or a suitable replacement for those old scratchy original releases. (RL)
(Dojo, PO Box 281, Canterbury, Kent CT1 2BB, UK)

AGATHOCLES/UNHOLY GRAVE - split EP

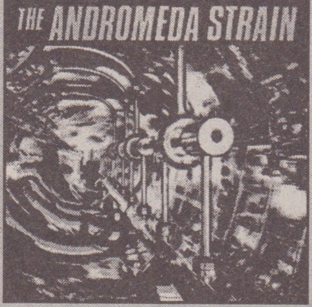
Belgium's kings of split 7"s return with 5 more throttling thrash assaults. Speed breaks to riff which breaks to rattling snare thrash and repeats and/or reverses, Intensity muffled by predictability. Japan's UNHOLY GRAVE, as the name would suggest, are decidedly more on the metallic grind tip with the same formula plugged in with heavier riffs and shittier sound quality, thus sounding better. Cool lyrics questions Japanese political policies that even the staunchiest Japanese punk bands don't seem to touch. (KS)
(MCR records, PO Box 17742 Covington, KY 41017)

ALIENS AND STRANGERS - "Where The Girls Are" EP

Cool cool cool garage hot-rod punk. This leaves a burnout mark on yer turntable and a trail of smoke behind. I must add, I feel like I've heard these songs before somehow... Oh well, it ain't nothin' new, but it's good hearty drag strip fun. A sure crowd pleaser. (AI)
(Space Race Records, 8009 Rothford Lane, Harrisburg, PA 17112)

GG ALLIN & THE MURDER JUNKIES - "Terror Across America" CD

Hey, it's GG! Why bother to review the music, which is the patented wall of mud studded with jagged metal that rips at your skin as you run for the door...OK? What you have here is the best comedy album since the CLASH's "Cut The Crap"! Hear St. Allin infuse the faithful with holy spirit and offer of his body! I've always admired GG's new-wave past (look for the reissue of his first LP that's floating around). So many punks are obsessed with the 'purity' of their obsessions that it's always good to see an unrepentant new-wave fraud like GG just writhe in the froth of fantasy and delusion. Yeah! Holier than thou! He died for somebody's sins! (RW)
(Alive Records, PO Box 7112, Burbank, CA 91510)



THE ANDROMEDA STRAIN - "Stained Glass" EP

Two songs, pro sound, this may sound strange but somehow they sound like a cross between DRIVE LIKE JEHU and AVAIL, no it's true, I'm not kidding. Personal lyrics, kinda mathematic sounding at times. Hmmm... (FR)
(6" Doylie Records, 504 W. 24th, #408, Austin, TX 78705)

ANTI-NOWHERE LEAGUE - "We Are... The League" CD

This is a reissue of this bands first EP and LP. Classic shit. No holds barred, street punk from the late 70's that's powerful, raw, snotty and...fuckin great. Put this in the CD player at the next party you go to and you'll make all kinds of friends. (RM)
(Dojo Records, FDR Stn, PO Box 684, New York, NY 10150)

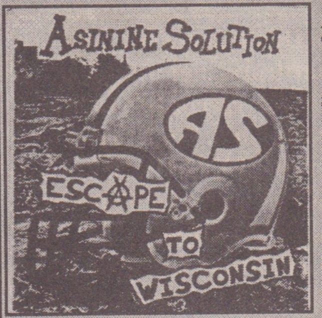
APOCALYPSE HOBOKEN - "Date Rape Nation/Jerk Lessons" CD

I've never given this band a listen and now that I've heard this I'm kind of bummed. This is awesome, VINDICTIVES sounding, punk rawk that is a re-release of their first 7 inch and 10 inch with five live songs thrown in at the end. It has a definite pop edge but has cajones to spare and the vocals are snot E. (RM)
(Johanns Face Records, PO Box 479164, Chicago, IL 60647)

ASWANG - "Fegefeuer Der Eitelkeit" EP

This record starts out sounding like newer radio friendly METALLICA but once things pick up it's not so bad. They play a very familiar '90s hardcore style crossed with tasteful speed metal influence - fortunately, the vocals are non metal. All lyrics in German. (MK)
(New Lifeshark Records, PO Box 700320, D-44883, Bochum, GERMANY)

MUSIC REVIEWS



ASININE SOLUTION - "Escape To Wisconsin" EP

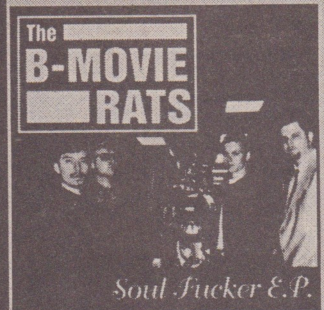
Overdrawn fast lyrics, screaming back-ups, typical punkness and, without a doubt, generic. I don't fall for the same old song and dance. Give it a twist, a pinch or arrange your own funeral. (SM)

(3095 N. 50th Ave, Chippewa Falls, WI 54729)

AVAIL - "4 AM Friday" LP

Mmmm, AVAIL. I love AVAIL. I feel as though they've finally done it—they finally got a really stellar studio recording that matches the energy, punch and all-around rockin'ness that they exude so wholeheartedly in the live context. That's it in a nutshell, the gist being that this record totally and completely rocks. You've had to have heard them, but in the off chance that you haven't, what can be said? They're from Richmond, VA and have their feet firmly planted in the South, meaning this band could never have come out of the East Bay, CA; they wrap you up in melody; you'll find yourself singing the songs in your sleep; they are consuming; they are beyond energetic; they must been seen live for the total experience, but here's a great place to start!! (KG)

(Lookout Records, PO Box 11374, Berkeley, CA 94712)



THE B-MOVIE RATS - "Soul Fucker" EP

Good punk n roll, with obvious influence by bands like THE LAZY COWGIRLS, THE DEAD BOYS, and THE USERS, as well as a little country twang. Upbeat and catchy songs with excellent guitars. The vocals could have been mixed a little higher, I thought. Still very good. (KK)

(Lap Dance Records, PO Box 472, La Habra, CA 90633)

BTi - "Marfa" CD

Yes, BTi play that pop stuff, but they manage to do it with enough power and cleverness to separate them from the rest of the pack. The lyrics are intelligent, the music's chunky and fast. What more do I need to say? (BG)

(Happy Toothpaste Records, 2115 E Aspen, Tempe, AZ 85282)

BACKFIRE - "Rebel 4 Life" CD

How this made it in and the other hundred boring wanna be NYHC mosh core releases didn't is beyond me. Champion sweatshirts, crewcuts and tattoos. It's too bad looking the part doesn't do anything for the quality of your record. From the Netherlands, which is a shame, as I've heard little stuff from there this bad. (TM)

(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

BAD TASTE - "Siempre" EP

It has been a while since I have heard a band from France that rocked me, and this band does nothing to change that. 6 songs of mid-tempo punk, with the vocals turned up too high. This never quite makes it. Maybe listening to those silly accents did me in!? (RC)

(Panx, BP 5058, 31033 Toulouse Cedex, France)

BAD POSTURE - "G.D.M.F.S.O.B" CD

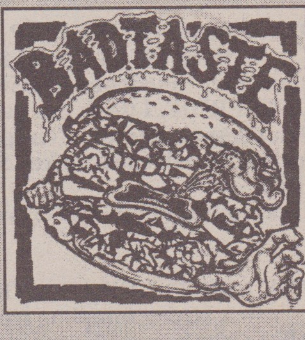
More hawdco' archival material from one of SF's own early '80s punk outfits. 28 songs, demos, live, and the hard to find 12" though with the overlap there's really only 15 tunes in all. Vaguely remembered their presence in the '80s but right now here in 1996 this stuff smokes my ass. Mean and lean with the drive of bands like BLACK FLAG combined with the wise-assed, fucked up sensibilities of bands like FLIPPER. You got 3 versions each of the classic "GDMFSOB", "Time For Smack", "Brains", the "Rumble" theme, etc. Also an absolutely great-sounding over the top show recorded in 1982 and the EP to round it all off. Ya' remember Cali hardcore kiddo, well this was the shit... (HD)

(Grand Theft Audio, 501 W Glenoaks Blvd #313, Glendale, CA 91202)

BASEBALL ANNIE - CD

I think they want to be a NOFX style pop punk hardcore thing. But fortunately, they fail and instead create a really fun and quirky sound. Sorta like a hardcore version of THEY MIGHT BE GIANTS and that's nothing but a compliment. I like this thing. (LH)

(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)



BASEMENT BRATS - "The Bratbeat" LP

What we've been waiting for since 1994's incredible "Tales From the Basement" LP! Pure enjoyment, totally infectious, rock music! You're sick if you don't like this! It's so loaded with hooks, and pop melodies, it's ridiculous! The BASEMENT BRATS give to todays mega-scene of commercial pop-punk what the REAL KIDS gave to power-pop in the '70s. Find it at all costs, it's fucking great! (RY)

(Screaming Apple Records, Dustemichstr 14, 50939 Koln, GERMANY)

BASSHOLES - "Lion's Share/Jesus Book"

After listening to some of the great shit I got this month I had a hard time slowing down to take this artoid blues-gunk in properly....okay....nope. No go. There's some cool effects at the beginning of the GERMS cover, but it isn't enough to carry me along. The flip is a toss-off. Oh well. Color me indifferent. The cover is the best thing it has going for it, with Beauty explaining some facts to the Beast. (RW)

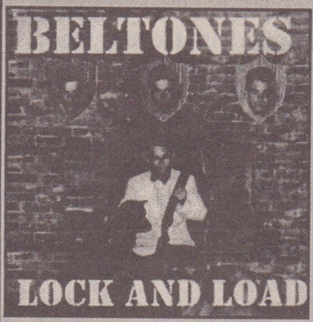
(In The Red, 2627 E. Strong Pl., Anaheim, CA 92806)

BATTERY - "Until The End" CD

Here you get 12 tracks of hardcore, which have a heavy GORILLA BISCUITS influence. Moderately fast, and catchy as hell, this really caught my attention. They even cover "Young Till I Die" by 7 SECONDS. The only problem with this is the lyrics. Their songs deal with friends, staying true, and unity in such a generic way that it totally turned me off. Nonetheless, the music is quite good and makes this worth the hunt. (RC)

(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

MUSIC REVIEWS



THE BELTONES - "Lock & Load" EP

Ah, all the important stuff of punk rock existence! Friends on heroin, doomed romance, trouble with rednecks, and things changing. It's fast and crude and catchy. "Sedentary Girl" is great, funny and addictive. (GS)

(Far Out Records, PO Box 14361, Ft. Lauderdale, FL. 33302)

BETTER THAN YOUR HAND - "Mental Ground Zero" EP

Good, fast, straight forward hardcore punk-rock with strong female vocals. The highlight on this 6 song 7" is the song "I Don't Wanna Be A Barbie Doll" with vocals that alternate between sarcastic pretty girl melodic and total fucking hardcore screaming. Excellent debut. (MM)

($3.50 ppd: Kyo Sasaki, PO Box 427292, San Francisco, CA 94142-7292)

BETTER THAN YOUR HAND

BIG BUBBA - "Her Ass Tasted Like Shit" EP

Use a dental dam next time... no duh, any ass tastes like poop! Typical gross punk, toss in some POISON IDEA style and not done overwhelmingly either. The artwork on the flyers is great. Stick to flyer artwork. Really, this record is better then 95% of the records I get, that's not all that impressive. (SM)

(PO Box, 40231, Eugene, OR 97404)

BILLYCLUB - "Self Help/Homicide"

Ohmigaed these guys look sooo scary, they have mean tough guy written all over em'. Eek. Two songs, "Self Help" on the A-side is a sorta straddles the line between HC and cross over carefully not stepping over two the darkside by refraining from gratuitous geetar wankin'. The B-side "Homicide" which I would swear is a cover, but I can't think of whose is the far catchier track - basic good powerful punk. (LD)

(Idol Records, PO Box 720043, Dallas, TX 75327)

BOB OF TRIBES - "Does Anyone Have A Gun?" EP

Quirky pop punk that's atypical and has a goofy tone permeating the whole affair. It's not something I listen to often, but if you're into pop punk, and obviously there are millions of you, then this will serve your needs. Be king of the school cafeteria when you tell your friends you listen to pop punk that's not on Lookout or Fat. (MA)

(Sensual Underground Ministries, 1430 S. Quincy Ave., Tulsa, OK 74120-5826)

BOVVER WONDERLAND - LP

What sets this band apart from a lot of others in this genre that I've heard lately is their ability to write really catchy three chord songs. Musically speaking this album is a total oi, oi, pogo attack from start to finish. From a lyrical standpoint, it's pretty much standard fare. Songs about getting drunk, being from the streets, etc...(RM)

(Vulture Rock, PO Box 40687, Albuquerque, NM 87196)

BORIS THE SPRINKLER - "Saucer To Saturn" LP

Shit, this picture disc is a hard one to review. I was expecting total dogshit..... so I'm kinda thrown off guard. Let me first do my complaints: Rev. Norb has gotta find himself a new backing band. There's not really much style as far as the playing goes. Kinda reminds me of a generic punk rock studio band with like no frills. The thing that saves it all is Norb's vocals. He's a good front man and as far as I'm concerned, he's a great singer!!! Lotta power!!! Shit, I threw this record on and I wanted to hate it... but fuck, the song writing was actually pretty fucking good and catchy. The New Wavey poppy stuff I liked the best, but those real fast lame numbers have to go!!! Best track: "Weird Tattoo". What can I say, Norb, I admire the fact that you got a "Faster Pussycat" poster on yer wall!!!! Love, Shane. (SW)

(Rhetoric, PO Box 82, Madison, WI 53701)

暴走 ねずみ
BOU SOU NEZUMI
RAT BAG

BOU SOU NEZUMI - "Rat Bag" EP

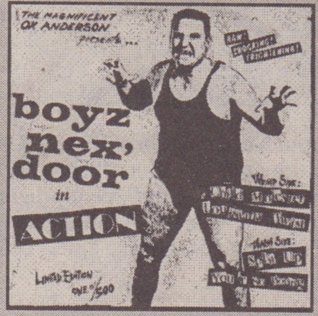
This band totally blew me away with a primitive sound that for once isn't thin and tinny. Wonder why...let's see, the bass player is the lead singer. Thank god for ego, sometimes! I think we may be hearing a lot more from these guys, as every song on here carries TEENGENERATE-league weight, maybe a little less speedy but every bit as unintelligibly great. "Dummy", "I Feel Good Tonight", "13", all great. As punk as loogies running down Tom Guido's face! I thought for sure the Japanese were gonna run out of shit pretty soon but they've got a big appetite. Well, good for them. If anyone out there actually ever sees this record, do yourself a favor. (RW)

(Answer Records, Hase Bld No 2., B1. 5-49, Osu 3 Naka-ku Nagoya-City, Aichi 460, JAPAN)

BOYZ NEX' DOOR - "In Action" EP

Pretty cool, straightforward garage punk from Italy. Doesn't sound as lo-fi as their last one, but just enough to keep it sounding dirty and letting the rock come through. I like it. (CK)

(Helter Skelter, Via Degli Ausoni, 84-00185 Roma, ITALY)


THE MAGNIFICENT OK ANDERSON presents...
boyz nex' door
in
ACTION
LIMITED EDITION ONE OF 500

THE BRICKBATS - "Sing Your Dead" CD

Okay, I saw this record and thought, "great, fuckin' goth poseurs". But to my surprise this record starts with a fat Neat-Neat-Neat-like bass line. A lot of good moments here like the first DAMNED record or early BAUHAUS. There's a lot of weird tame pop stuff here too that did little for me. I think with a little rawer or more aggressive production and this band could be really rad. They keep with the spooky/horror schtick all the way through which is kinda neat. (LH)

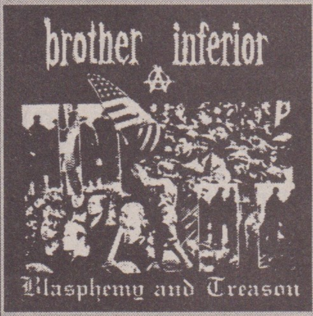
(Dismal Abysmal Recordings, 128 E. Broadway, PO Box 149, New York, NY 10002-9998)

MUSIC REVIEWS

THE BROKEN TOYS - "Fury III" CD

This is pretty rockin'. Four melodic punk songs that at times remind me of WAX and at others like the early HARDONS. I don't know shit about cars, but this record made me wanna sing along. (LH)

(12 Miller St., Methuen, MA 01844)



BROTHER INFERIOR - "Blasphemy And Treason" EP

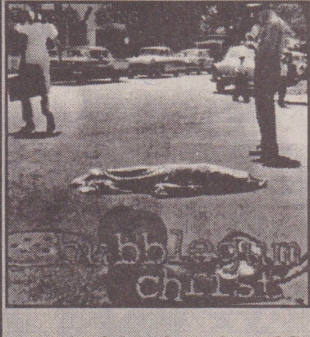
Old school sounding punk thrash from Oklahoma. Fast, hyper and political. Pretty straightforward, they're not messing about with too many tempo changes or guitar solos, and more power to 'em for that. However, on one track, "Ralph Reed", they do demonstrate that they can write songs with melody. Six songs of no-nonsense, good punk rock. (AM)

(Sensual Underground Ministries, 1430 S. Quincy Ave, Tulsa, OK 74120-5826)

THE BRUISERS - "Up In Flames" CD

So there's been a bunch of AOL debate going on about this band lately... primarily questioning this band's stance on racism. But however, like most things you read on AOL, it's best taken at face value until proven otherwise. Good rocking muscle guy punk, with your basic 'working class' lyrics. I don't know about their personal politics, but musically this has the goods. (LD)

(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)



BUBBLEGUM CHRIST/ADAM WEST - split EP

ADAM WEST serve up one track that has a mid '70s pre-punk feel. They border on falling into a cock rock rut and sounding like KISS, but thankfully never cross that line and maintain enough punk and don't go overboard with the rock. Silly name aside BUBBLEGUM CHRIST r-o-c-kin the U.S.A. The first of their two songs, "Gainer", is a really fast number that has a touch of the often abused SoCal melodic thing going. The breaks in the song are done really well and it retains a raw edge. The second song, "Sins", reminded me of the DWARVES song "Dead Brides in White". A solid release. (RM)

(Fandango Records, 1805 T Street NW #A, Washington, DC 20009-7128)

BUCK O NINE - "Barfly" 2x10"

Tight, well-done (and slickly produced), uh, "ska punk" (this term patented copyright trademark ME, 1997, I just invented it) with the speedy tempos that typify the style (as well as some mercifully quick almost metal "take off" leads). They cover "Wrong 'Em Boyo" (JUNIOR MURVIN {? - I could be wrong}), the MISFITS "Teenagers From Mars" (probably the highlight, unless it's the 'rocking out' of "Positively Shelby") and surf moldy "Misirlou" (with AGENT ORANGE providing their quasi-metal guitar tone). My big beef is that this could have fit on an LP instead of the more than twice as expensive to manufacture double 10", but that's life. (DD)

(Taang! Records, 706 Pismo Ct., San Diego, CA 92109)

BUILT TO LAST - "Loyalty & Betrayal" CD

Generic mosh-core that has no bite whatsoever, which may be in part due to the lousy production. Despite the flat sound, the song structures are watered down formulas of current bands playing accessible hardcore. Lyrically, no new ground is covered, and it's funny to see a song about the strength of a 'brotherhood crew' in the '90s, especially coming from a California band. Most 'brotherhood crews' can be decimated with one beer, joint, or cigarette. (MA)

(Nothing Left Records, PO Box 11315, Costa Mesa, CA 92627)

THE BUSINESS - "Loud Proud And Oi" CD

A 'best of' type reissue with eighteen oi classics. If you're curious about this band pick this up and rock out to "Do a Runner", "Suburban Rebels", etc... and for those of you who think the early oi bands weren't political listen to "H-Bomb" or "Sabotage the Hunt" and pay attention to the lyrics. (RM)

(Dojo Records, FDR Stn, PO Box 684, New York, NY 10150)

CAMPUS TRAMPS - "Curves Ahead" LP

Rootsy punk from the UK not unlike the DEVIL DOGS and bands of that ilk. Not quite as manic and punk as their stateside equivalents but with more abundance of a certain "pub rock" (that English PIRATES influence) thing that's almost never found in US bands. Lotsa JOHNNY THUNDERS/CHUCK BERRY riffs abound, actually these guys do sorta sound like an updated post-STOOGES era NEW YORK DOLLS. Or you can think of them as a post DEVIL DOLLS era NEW CHRISTS or...(HD)

(1 + 2 Records, 601, Nishi-shinjuku 7-6-5, Shinjuku-ku, Tokyo 160, JAPAN)

C.R. - "Mallet" EP

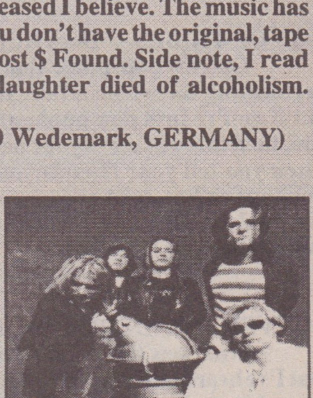
Noise with breakneck speed yet melodic and an altogether powerful sound. This record has a real fucked up quality that grates in a good way - lyrics about having a friend for a boss, Jim Henson, and riding the subway. At moments it sounds a little like INFEST to me. (MK)

(Reservoir, PO Box 790366, Middle Village, NY 11379-0366)

CARRY NATION - "Protect And Serve" CD

From what it says in the liner notes, this disc has been released to recoup money loaned to Dan O'Mahony for the NO FOR AN ANSWER Euro-tour from a couple years back. Apparently Dan agreed to let Lost & Found release a 6-song NFAN CD, which never happened, then he said they could do GOD FORGOT, but that appeared on Allied, so Lost & Found took it upon themselves to do this. Shady business no matter how you look at it, but that's Lost & Found. Anyway, this disc is the "Face The Nation" that was originally released on Workshed, with a couple of extra live tracks, one being unreleased I believe. The music has aged a little, but still stands up. If you don't have the original, tape it from a friend who does. Screw Lost $ Found. Side note, I read somewhere that Carry Nation's daughter died of alcoholism. Ironic. (MA)

(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)



THE CELIBATE RIFLES - "Spirits" EP

It's a new one from this institution in AUSTRALIAN punk. As has been the case for them in recent times, this is pretty straight rock-n-roll. It's fun but in the same way it's fun to hear AC-DC on your car stereo while driving cross country. It's fun because it's all they're offering. (LH)

(PO Box 18107, Madrid 28080, SPAIN)

MUSIC REVIEWS

COCA CAROLA - "Dagar Kommer" CD

Tim says it sounds like bad Russian punk. I say this would make great toilet paper if it were a little softer. (RC)
(Beat Butchers, Giutargatan 7, 112 48 Stockholm, SWEDEN)

COLD COLD HEARTS - "Yer So Sweet/Broken Teeth"

These gals are loud, fast, and have a real attitude. That's the good news. Primitive, basic rock'n'punk, with sharp lyrics (mostly about problems with guys). Unfortunately, it also can be repetitious to the point of distraction, though "Yer So Sweet" is pretty funny in its own way. Well below the standard. (SS)
(Kill Rock Stars)

The CONNIE DUNGS

THE CONNIE DUNGS - "I Hate This Town!" EP

THE CONNIE DUNGS are a bizarre juxtaposition of childish boys fixated on bodily functions and sexual organs singing sweet and snotty pop-punk complete with woo-woo backup vocals. They definitely fall into the same category as say THE QUEERS or SCREECHING WEASEL, but their sick and bitter outlook on life is more entertaining than the beer-drinking, girl-crazy variety you usually come across in this genre. (JH)
($3 ppd: Mutant Pop Records, 5010 NW Shasta, Corvallis, OR 97330)

CRINGER - "Tikki Tikki Tembo, blah, blah, blah" CD

I can't fucking believe they're making me review this CD. Well, here it it fucking is. The first two god awful CRINGER singles and the first album all collected on one compact disc. People wanted it and it seemed stupid for CRINGER's album to be any sort of a collector's item. So here it is. Wanna know what this is like for me? Try reading your diary entries from 10 years ago out loud with some pop punk music plinking in the background. Now imagine 1,000 of your roommates listening in the next room. People seem to love this stuff, so I'm happy if you're happy. (LH)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 91912)

CRUDE/GRASS - "Hakodate City Hardcore" split EP

Ok, here is yet another addition to the continuing MCR city compilations. As usual there are no surprises here. A distortion filled onslaught from two bands, with GRASS winning this match. Both they and CRUDE sound almost alike, but GRASS won out by being a little rawer and gruffer. This is nothing exciting, but I bet there are people out there who own every one of these fucking comps! (RC)
(MCR, PO Box 17742, Covington, KY 41017)

DEAD BOYS CAN'T FLY - "Mio Padre Era Un Teddy Boy" EP

'77 Punk Rock out of Milan, four songs, embarrassingly stupid lyrics if you happen to understand Italian. It seems they had fun recording this; they will have even more fun trying to sell this. (EC)
(Heavy Metal Productions c/o Alex Formenti, Corso Del Popolo 73, 20038 Seregno, Milano, ITALY)

DIRT BIKE ANNIE - "It Ain't Easy Being Stupid" EP

Better than average SCREECHING WEASEL-style pop. They've got good melodies and a lot of energy and talent. (PC)
(Richie Records, no address)

DISCLOSE - "Great Swedish Feast" 10"

Continuing the Japanese current fascination with early '80s Scandanavian hardcore, this band has the same short songs, three-chord progressions, sandpaper sound, and political lyrics as their idols (covered are ANTI CIMEX, AVSKUM, S.O.D., ABSURD, SHITLICKERS and many more). Its 'unproduced' sound makes this real fun to listen to, though there is a strong sense feeling of deja vu.... Of course, you already know that all the songs pretty much sound alike, as if that mattered. Good stuff. (SS)
(Vertigo Records, 21-5, Shimoshinshuku, Ichikawa, Chiba, 272-01, JAPAN)

DISSENSION - CD

This is a compilation of all of DISSENSION's material from their 7"s. It even contains two unreleased tracks. They definitely have that East Coast sound similar to DEFORMED CONSCIENCE and DISRUPT. Wound up fury, full of more pissed off grunting than a truck full of hogs being lead to slaughter. This is some vicious shit, except for those hippy-ass peace symbols on the cover? What is up with that? Anyway, two of the guys from this band are currently in HAIL OF RAGE, who are just as good as DISSENSION. Check em both out! (RC)
(Reiterate Records, PO Box 287, Harwinton, CT 06791)

DITCH BANK OAKIES - "D. Pirelli's" CD

Reaching up from central California is the produce capital of America. Also, a heap'n help'n of rad redneck fun. I been dating a special little girl down in Clovis. Well she turned me on to this here band. Smoking Jesus, this little ol' band has the pepper in the punk rock recipe. Loads of fast, two stepping punk tunes. Like a mix of the MEAT PUPPETS and MERLE HAGGARD. Take a few of your cowskins and send it to these boys and girls. This will be a hard one to find, but searching is all part of the discovery. Big old punch in the face with rock'n cow punk tunes. (SM)
(Pirellis Records, PO Box 4088, Fresno, CA 93744-4088)

DIVISIA - "What's Left Of Us?" LP

This fucking amazing band has blown me away, and I'm only on the second song. DIVISIA is for anyone who likes BIKINI KILL but thinks their music is kinda wimpy. Closing my eyes, I imagine Kathleen singing powerful anti-war, anti-nazi, anti-jock hardcore songs with a strong, bassy, crusty, insane backup band. For songs so fast you can barely make out the chords, this babe's beautiful, forceful, snotty and yes, feminist lyrics can even be clearly understood. Just an incredible debut release from this SoCal band. (JH)
(Pessimiser-Theologian, PO Box 1070, Hermosa Beach, CA 90254)

EBOLA - "Incubation" LP

A multi-tempo'd, multilayered attack from this English band (not to be confused with the German band with the same name). It's always striking to encounter a record that's well written in both ways - music and message. The songs incorporate multiple speeds and styles to great effect, while the lyrics attack many topics outside of the norm - most impressive to me were "Analgesia" about suicide/para-suicide and "Half Human", about land mines. It's certainly intriguing to read the lyrics to "Bar Code Punk" while sitting in the Maximum house!! (TM)
(Flat Earth, PO Box 169, Bradford, BD7 1YS, ENGLAND)

MUSIC REVIEWS

EDDY - "A Passing Observation.." CD

Biting your nails waiting for the new DRIVE LIKE JEHU? Need a quick Reiss-like fix? Check out EDDY. They've got all the intensity, dynamic tension, and tortured sound that JEHU sports. A little close for my comfort. Still, a talented and heavy CD if you're in the mood for it. (BG)

(Cats And Dogs Records, PO Box 2746, Murfreesboro, TN 37133)

EIGHTEEN - "My Wish" EP

Melodic, Lookout-influenced punk. Mostly introspective lyrics. Blue vinyl. 5 songs. (PC)

($3.50 ppd: Mike Brunette c/o Illing Records, PO Box 1489, Beecher, IL 60401)

ELEMENT 79 - "My Love" EP

Well now. This isn't really what I expected from the label that foisted the ass-kicking SPIDER BABIES LP on the world. ELEMENT 79 are folky, melodic garage rock with enough fuzz in the guitar and enough snarl in the vocals to warrant its inclusion in the "Holy Bible's" exclusive record reviews. Not bad, not really great either - for those quieter moments of soul-searching introspection, possibly. (JR)

(Screaming Apple, Dustemichstr. 14, 50939 Koln, GERMANY)

EUCHARIST - LP

Growling music that compliment vocals spit out with frustration and disillusionment. Distorted bass and manic beats are chaotic in a controlled and calculated no nonsense sort of way. They push it pretty close but never quite over the edge into a mess of noise. Managing to sustain throughout a pissed yet confused quality, this LP crashes from song to song like someone stumbling around with their eyes gouged out. The sound of the lies we've been sold goes down hard. (MK)

(Mountain, PO Box 1172, Huntington, NY 11743)

EXIT/30 AMP FUSE - split 45

The EXIT side is just one fuzzy note of noise. No song. The 30 AMP FUSE (from S.F.?) side *is* a song, and a really good one at that. Pop punk like one of J CHURCH's better songs played by an even better band. Most 7"'s have only one decent song at best anyway so this record might just be worth buying. (PC)

(Ché Trading, PO Box 653, London E18 2NX, ENGLAND)

F.Y.P./PROPAGANDHI - "Thank Heaven For Little Boys" EP

F.Y.P
thank heaven for little boys

If you even remotely like F.Y.P.'s bratty, snotty three chord punk, you'll like this. Three songs with good lyrics, the song "Glamourette's" is their second best ever. PROPAGANDHI do a slow, sad song about leaving all this shit world behind that doesn't sound like PROPAGANDHI because it isn't see... in fact, it's Karen Bodine lyrics, sorta. (FR)

(Recess Records, PO Box 1112, Torrance, CA 90505)

FAKE FEMALES - "Big Blimp UFO" EP

Fake Females
ELVIS IS THE KING!
BIG BLIMP U.F.O.

Excellent, fast paced, catchy, traditional punk rock. This is filled with (four) short, head bouncing tunes that feature piercing guitars and excellent vocals. Somehow I'm reminded of the SAINTS. Who the fuck do these Norwegians think they are? Vær så god. Very highly recommended. (KK)

(Hit Me! Records, Deichmangst. 17, 0178 Oslo, NORWAY)

FALLING TO PIECES - "Damn Sure" CD

At best, this is second rate. At most, I'd rather listen to BAD RELIGION—yuck! Can of worms? No, just another boring CD in another burnt out genre looking for another pat on the back. Blow me, you suck and I hate your record. Just 'cause it has a truck driving theme doesn't mean you ever changed a head gasket. (SM)

(Futon Records, PO Box 2166, S-44202 Ytterby, SWEDEN)

FEZ PETTING ZOO - "Puce" EP

Three regular guys from Wisconsin doing sorta a bouncy, poppy thing with plenty (some might say too much) goofball nerd-pop sensibilities. Imagine SMALL FACTORY without the hooks and pouring on the geek factor (sample lyric: "you know I hate it when you don't wear your glasses....") and you get these guys. Songs are halfway okay and they are seemingly capable of something more rocking in a BREEDERS meets SPIZZ ENERGI with spazz/power pop tendencies, but the schtick does get old over these 4 selections. (HD)

(Blue Baby, 423 Dousman St. Green Bay, WI 54303)

FIRE DEPT. - "Elpee For Another Time" LP

I never got above room temperature with these guys before but I just had my attitude routed into a different parking lot! This is the one of the best records I've heard come out of the '90s, uh.... 'garage' scene since, like, ever. It's so good that the originals are better than the *cover!* They're English so they go the song-structure/good-singing path and some up with a fucking killer album that has traces of '60s psych (sans hippie-dom) but still have a cool modern feel to the sound. Songs break the five-minute mark but never lapse into indulgent jamming or studio fakery to cover up for any lack of inspiration. "Steel Ramparts" is one cool song. Friends, please.. (RW)

(Yep! Records, PO Box 148, Hove, BN3 3DQ, UK)

FIREWORKS - "Off The Air" CD

Live on the radio recording, that's not bad if compared to the recording quality of their first record. But somehow this still doesn't show the full intensity of their greasy-blues coated live performance. This is one band, I'm afraid, that even though I own a lot of their recorded music, I never listen to them; but I wouldn't miss them if they played nearby. They are hot, unfortunately smoke cannot be translated digitally. (RY)

(Au-Go-Go Records, GPO Box 542d, Melbourne, Vic 3001, AUSTRALIA)

THE FLAMENCO A GO GO - "Fully. Fed. Freaks." CD

Mostly female Japanese surf band with a singer who's a bit too cutesy for my taste. (CK)

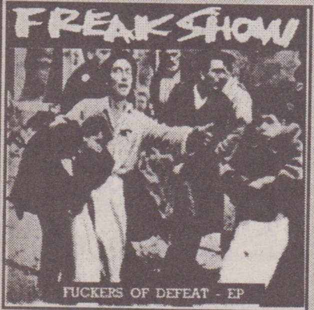
(Holy Cow, 8033 Sunset Blvd #23, Los Angeles, CA 90046)

MUSIC REVIEWS

FORTUNE AND MALTESE - "And The Phabulous Pallbearers" LP

First lesson in rock is your band needs a gimmick. These guys probably had a fight over the one to use resulting in a compromise: two of the guys dress like they were around when the United States were an English colonies and the other three just wanted to wear suits. Whatever pleases you. '60s garage "Back From The Grave" stuff with a saxophone and an organ. Sounds somewhat tame, but not in an unpleasant way. (CK)

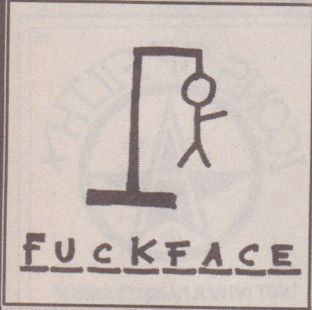
(Screaming Apple Records, Dustemichstr 14, 50939 Koln, GERMANY)



FREAK SHOW - "Fuckers Of Defeat" EP

Political hardcore from Spain, with a raw, unpolished sound and tons of energy and sincerity. Lyrics in English. Sounds like midwestern straightedge circa 1986-87. And hey, they even do a MINOR THREAT cover. (FR)

(Daniel Ferrero, Apartado 506, 29640 Fuengirola {Málaga}, SPAIN)



FUCKFACE/HICKEY - split EP

SF punk getting represented, Mission style. Two of the current best local bands slog it out - FUCKFACE with three songs that just about dust their great single of last year - frenzied, manic and certainly not 'radio-friendly'. Anyone who'd name their band FUCKFACE gets props from me - it's immediately apparent what they're NOT after. HICKEY do themselves well - more stylistically varied than than FUCKFACE, almost to the point you can sing along or something. I gotta mention the honesty of both bands - it's refreshing to see bands being realistic and upfront about their motivations and aspirations. (TM)

(Shapunk, PO Box 15295, San Francisco, CA 94115)

GOAT BOY
Struggle For Power

GOAT BOY - "Struggle For Power" EP

Planning a revolution? Need a soundtrack? Then look no further. GOATBOY play committed music that is catchy and pissed. Awesome lyrics that deal with everyday struggles against oppression, in all its guises. This is the second thing I have heard from them and they just keep getting better. It's always nice to hear that there are still bands out there that give a damn. (BG)

(Dead Beat Records, PO Box 283, Los Angeles, CA 90078)

GOD SQUAD / ANTI-FLAG

GOD SQUAD/ANTI-FLAG - split EP

GOD SQUAD, sounding punk, loose, and early L.A., like something off the "Decline of Western Civilization" soundtrack put forth two great catchy numbers, my fave being the singalong "Tomorrow Today". ANTI-FLAG have a sparse, classic anarcho-Britpunk sound but strangely enough they are from Pittsburgh. (JH)

(Anti-Flag, PO Box 71266, Pittsburgh, PA 15213)

THE GORGONS - "Big Hits!" EP

I now have more records in my collection with naked women on them than I do ones with cartoons drawings of the band on the cover. More creativity is definitely needed. Please! That said and done what we've got here is some 60's type rock and roll. Self-proclaimed "100% Killer Childish Infused Punk!" you can definitely hear the influence on side A where there's more screaming. Side B is slower and I actually liked it more. (CK)

(Vendetta, 22 Byrd Close, Waterlooville, Hampshire, PO7 5UX, ENGLAND)

GREEN HORNETS - "Get The Buzz" LP

The head guy sort of looks like Neil Young on the back cover - sorry, dude. You've heard about the whole "sixties revival" thing. So have these guys. Every note, every lyric, every guitar riff, every snarl has been worked by bands dating back at least thirty years, with varying degrees of success. I'm sure I'd have a great time at a GREEN HORNETS show, I'm sure they have the right influences and the right records in their collections, but I'm bored. Too polished for the likes of me, but all you later-period post-MTV FUZZTONES fans should go wild. And I think Dr. Dante said something about a permanent moratorium on SONICS covers - like the world really needs another fucking version of fucking "Strychnine", much less a lousy version of it. You might as well run through "La Bamba" while you're at it. (JR)

(Alopecia Records, 35 Mill Lane, Benson, Oxfordshire OX10 GSA, ENGLAND)

GREENFISH - "Cometary Dance" CD

Now this is something good. French band doing playing garage rock, but they got their own style which makes it stand out from the rest I've reviewed this month. I think it may be the singer's voice (he sings in English), but then again it might be the combo of dirty, heavy guitars with a light, airy organ sound. Yeah, I like this one a lot. (CK)

(Grignous c/o Y. Potin, 8 Bd de Chezy, 35000 Rennes, FRANCE)

GROOVIE GHOOLIES - "World Contact Day" LP

The GHOOLIES, always big on absorbing influences, seem hot on "Road to Ruin" period RAMONES on this LP. Obviously, the standard here not quite as high, but the songs range from "Contact Day" and "Punk Pt. 2" (both snappy, three-chord punkers with cool hooks) to the old GUY MITCHELL ballad "Singing The Blues." The quality is clearly inconsistent; mostly, the tempos stay fast and the volume high; a listenable, though hardly earthshaking effort. (SS)

(Lookout Records, PO Box 11374, Berkeley, CA 94712)

MUSIC REVIEWS

GUN PRO/ABSOLUTE ZERO - split EP

ABSOLUTE ZERO kicks this off with a guitar scratchier than a wool sweater. It's melodic and tight and runs to a faster beat. GUN PRO is heavier, like swinging a bag of bricks over your head. A heaping of punk-metal-head anger. A fine single full of healthy angst and sound destruction. (AI)

(Resin 67 Records, PO Box 286, Halsey, OR 97348)

THE HAIRY PATT BAND - "Rock With Roll" EP

Fast and fuzzy with bullhorned vocals, and kind of cowpunk in the vein of some ED HALL, HICKOIDS, perhaps some BUTTHOLE SURFER songs. These two songs are distinctive, though, they've got a groove going. Sounds like fun, I dig it. (GS)

(In The Red, 2627 E. Strong Pl, Anaheim, CA 92806)

HAND TO MOUTH
Coalition

HAND TO MOUTH/MARY ME - split EP

MARY ME plays well-produced melodic hardcore and reminds me of some SAMIAM shit. HAND TO MOUTH are heavier, faster, and more fun. Their lyrics have a political bent and include a heartfelt song about Taco Bell, concerning the anguish between their love of The Bell vs. corporate evil and how one might overcome it. (JN)

(701 W. Illinois St, Urbana, IL 61801)

THE HEADS - " Relaxing With" CD

Fuzzed out psych rock. A cross between '60s stuff and SPACEMEN 3. Cool stuff for late night listening. (CK)

(Cargo, 4901-906 Morena Blvd, San Diego, CA 92117-3432)

HEATSEEKERS/SHUTTLECOCKS - split EP

Canadians goin' all the way retro. HEATSEEKERS do instrumental surf, one slow lazy tune and a rockin' grind to follow. I wasn't all that thrilled with them, although there's always worse. I prefer more clean, traditional sounding surf I guess, to the trashy hipster hod rod sound. Did not care much for the SHUTTLECOCKS real lo-fi girl garage trash, just a sloppy attempt at "sounds old, but it's new". A snoozer, sorry. (RY)

(7 Inches of Pleasure/Outside Music, 25 Defries St., Toronto, ON, M5A 3R4, CANADA)

HIATUS - LP

Wow, looks like HIATUS got a little money under their belt and invested in some studio time. At times this sounds like early HIATUS, but it almost sounds like a different band. There is a lot more rhythm and technical guitar work. The vocals aren't as grinding and harsh. And the production values are way up. A majority of this is straight up thrash, but I was thrown for a loop on the rest. I hope this doesn't scare off their legions of fans, because it is actually quite good. Nice packaging too. (RC)

(Profane Existence, PO Box 8722, Minneapolis, MN 55407)

HICKEY - "Hickey" LP

If I'm not mistaken this is their first 12 inch endeavor. I must say that this is the most listenable thing I've ever heard them put out. I've been known to say, "No, I don't wanna go see HICKEY, they're terrible." Maybe I'm going to have to reconsider. This is good, dissonant, sloppy fucked up punk that packs a bit of punch. Comes with an awesome zine thing that is full of really cool art and band dogma. Handmade cover stuff and like 9 songs on one side, one on the other that's just horrendous, so fucking long it's sick but that's the point I suppose. Funny, loud, frightening. (FR)

(2864A 24th St., San Francisco, CA 94110)

ICE NINE - "Psychology And Extreme Violence" EP

The best U.S. hardcore band I've heard lately somehow pin together elements of different styles to herkily-jerkily keep you on your toes as they spin through pounding heavy noise, full throttle thrash, winding 'emo' parts, and electrified punk charge. ICE NINE are pretty damn far up on the list of bands who do this well. The fat production on this six song 7" helps them achieve those aims. Recommended, highly recommended! (KS)

(Rhetoric Records, PO Box 82, Madison, WI 53701)

£2
ICONS OF FILTH
'NOT ON HER MAJESTY'S SERVICE'

ICONS OF FILTH - "Not On Her Majesty's Service" EP

This bootleg 7" was recorded in Sept. '82 in London and the sound and the bitterness come through clearly. This disc precedes the other early ICONS OF FILTH EPs "Used-Abused-Unamused" on Corpus Christi Records, May '83, and the "Brain Death" EP on Mortarhate Records, Oct. '84. The fast punk rock with urgent vocals deplores the excesses of capitalism, the futility of war, and the abhorrent cruelty to animals. Two unreleased songs out of 4, poignant then and now. (BR)

(no address)

iHOP
ONE MORE TIME FOR THE HEARING IMPAIRED

IHOP - "One More Time For The Hearing Impaired" EP

I think they're out of Germany, they might as well be BIKINI KILL over there. Five songs, raw punk, some fast, some slow and they're really pissed at Steve Albini. (EC)

(New Lifeshark Records, PO Box 700 320, D-44883 Bochum, GERMANY)

THE INDICATORS - "Ride Out/Back In Line"

Mid-tempo, melodic punk rock with that "Chicago sound". We couldn't decide if the lyrics were confused or stupid. I figured it was a Chicago thing and I wouldn't understand. (MM)

(VML, PO Box 183, Franklin Park, IL 60622)

MUSIC REVIEWS

J CHURCH - "Camels, Spilled Corona and the Sound of Mariachi Bands" LP

This pic disc contains its share of accessible punk (enlivened by muscular guitars) — even though it seems sometimes that it wears its songcraft a little too close to the surface. "Sacrifice" may be the best song here (with unusual discordances that turn into a great pop-punk hook). Much of the rest of this LP has your basic well-produced three-chord pop-punk, with enough references to S.F. landmarks to make it have added interest to residents. Okay, depending on your mood. (SS)

(Brokin Records)

JACK O' FIRE - "Forever" CD

Now here is a band that absolutely no one at MRR understood. Leave it to the blind, deaf and dumb to figure out what punk is. Sad case, it is all too *fucking* late. JACK O' FIRE was full of old school musicians, from surrounding U.S. states. A whole bunch of talent. The canvas has been painted. These guys were out to take Rock & Roll back, back where it began. They wanted to teach the young kids of this scene about the music of our heritage. I saw so many lame ass reviews in MRR concerning JACK O' FIRE, it puzzles me why no one could understand the art behind this band. Take the best of every era, twist it with a distortion box, record through a close and play toy recorder, churn it out on vinyl and give it a new sound. Maybe that is an old sound? Well, too friggen bad, the band is gone, the music was never theirs and they only wanted to teach the kids about passion. Now what will you do to participate? (SM)

(Sympathy For The Record Industry)

JOLT - "Old Milwaukee" EP

Two songs, and it's great, great, great. Energetic, and fresh. The vocals sound like the PSYCHEDELIC FURS guy, but not, like, *trying* or pretentious. It's fast and punky and brilliant. "Celeste" has those emotional chords and harmonies, DESCENDANTS style, it's great. I wish there were more than two songs on it. (GS)

(World Static Records, 510 N. St SW, Dept. N-123, Washington, DC 20024)

KNEECAPPERS - "Urban Kill" LP

The story....punk band forms in late '70s Cleveland, plays around town with the like of the PAGANS and PERE UBU, starts a coupla fights, breaks up before ever putting anything out, tapes end up in the closet. Now those tapes are coming out in 1996, squinting at the light thrown off by those gold & platinum records some punk bands have hanging in their bathrooms. Losers write songs for other losers...the essence! On this here disc, you get both lineups of the band (a very early lineup ducked the recorder) and both project solid blast of late-'70s hopeless-drone spiked with the kind of lyrics that really get to me, for some reason. I've got to say this lacks the stone-classic punk song but for everyone who loves late-'70s Clevo sounds (hey, who doesn't, right??) this looks nice on the floor of your room next to the EASTER MONKEYS and ELECTRIC EELS records. (RW)

(EV Records, PO Box 49984, Austin, TX 78765)

LA CRY! - "Am I Ernie?" EP

These guys look like real rough and tumble dudes, but not so. This 7" is real melodic, like a bunch of muppets swinging back and forth to their songs. Very energetic and fun stuff. I like their cover of "Great Balls Of Fire". They add many surprises like pianos and saxophones and organs to their songs so it's all good in that it's not boring. Plus it sounds good and heavy and possibly better played at the wrong (slower) speed. (AI)

(Sven Dannenberg, Thieshoper Grund 5, 21438 Thieshope, GERMANY)

LENNONS - "Die Welt Ist Schlecht" 10"

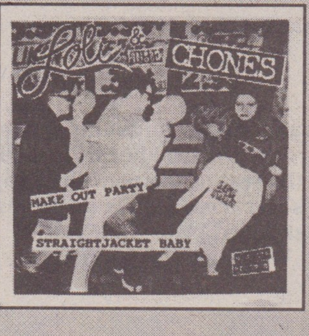
German punk never sounded more German, I mean sung in German, I think it's as punk as you get. One sided ten inch picture disc. If you like DOA, THE BUSINESS, 4 SKINS, get this. (EC)

(Incognito Records, Senefelder Strasse 39A, 70176 Stuttgart, GERMANY)

LOCKJAW - "Skinned Alive" CD

I don't remember hearing about these guys from 'back in tha day', but the liner notes keep mentioning the band had a nefarious reputation of being Nazi thugs. That was probably only regional, so... Anyway, apparently the Nazi stuff was not true, so they say, but the hooligan mentality was upheld with pride. Overall, this is pretty nihilistic, I don't mind that, and a good portion of the music has a rough and tough 'go for broke' approach, but some of the lyrics are mindless at best. In a lot of ways, their rep was more interesting than their music. This disc contains the two EPs, an LP, a couple of demos and live tracks. (MA)

(Grand Theft Audio, 501 W Glenoaks Blvd #313, Glendale, CA 91202)



LOLI & THE CHONES - "Make Out Party/Straightjacket Baby"

Okay, Greg, one blank check and you and me are in business... LALI, I mean, LOLI & THE CHONES are one of the many up-and-coming, fresh, virile young bands from that hotbed of musical talent, Rip Off Records, home of RIP OFFS, TEENGENERATE, the STATICS, and many, many more... this shit is punk rock the way Mother Nature intended it, snotty, sarcastic, and to the point. Another worthwhile single, and my personal biases have nothing - *nothing* - to do with it. (JR)

(Rip Off, 581 Maple, San Bruno, CA 94066)

LORD HIGH FIXERS - "The Vincent/Coltrane Dialogues" EP

Well, I know "Scatman" was on their first 7" and usually I can't justify buying a record for one new song. Unfortunately, "Just Let Go" swings. It's got one of those riffs that just sticks in your head and will stay with you for a couple of days until you finally get to hear it again. I probably say it's one of their best. Wow. (CK)

(Dishy, no address)

LORDS OF THE HIGHWAY - "Momma Married A Trucker" CD

This little hummer has some beauty to it. Smooth rocking da billy goat, she's mine! Laid out in a country swing, aggressive punk style. This baby packs a wallop, given with the right amount of booze. Seeing how I don't drink, well the band has a tendency to be a sexist little fucker! Let's see—swing, cowboys, trucks, wet T-shirts all of this just hits home so well. Go out and buy it, judge it for yourself. Maybe they are just testing your morals and values? As far as punk goes, don't ask questions any longer. (SM)

(Loth, 7825 Emery Circle, Mentor, OH 44060)

MUSIC REVIEWS

THE LOST LYRICS - Rotzlöffel" CD

This clever little CD comes with what Lance described as "the Epicenter bathroom survival kit": Lighter, spoon, toy syringe, and a packet of white powder. Unfortunately the cleverness stops about there: mediocre melodic German pop punk. Which while far from terrible to me it's basically lackluster fare. Cute but could stand some oomph. (LD)

(Hulk Rackörz, Eichendorfstr 1, 93051 Regensburg, GERMANY)

MC5 - "Teenage Lust" CD

Live stuff circa 1970 recorded in Michigan. By this time the 5 were post "Back In The USA" though their set still consisted of old classics and the obligatory medleys/crowd work-ups. And while the LP tunes benefit from the live renditions, the general atmosphere is somewhat more professional and lacking the fire and brimstone of the "Kick Out The Jams" LP. The versions of "Human Being Lawnmower", "Teenage Lust" and (an unfortunately out of tune) "Shakin' Street" seem to rock more. On the other hand you got more restrained versions of "Rama Lama Lama..." and "Looking At You". Also okay versions of "It's A Man's World" (?) and "Fire Of Love". And the concluding, though considerably un-freak out-ness, combo of "Starship/Kick Out the../Back To Comm" kicked butt even in 1970. Okay soundboard recording with that late '60s boomy, hissy-ness live recording quality. (HD)

(Total Energy, PO Box 7112, Burbank, CA 91510)

MAD PARADE - "Crawl" CD

Well this ten song release ranges from mid-tempo, pop-punk to fast mid '80s GBH style hardcore to melodic SoCal stuff. It's ok, it just doesn't kick you in the seat of the pants and say "listen up muthafucka" and there's no excuse for the atrocious, Sunset Strip, crapass, metal number called "Hardline". (RM)

(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

MAD 3 - "Jack The Violence" LP

Gosh, I have much to say about this one. Let me start with the cover. Three Japanese guys, black leather, fucking sexy as all hell!!!!!! These guys have got "thee look"!!!! As far as the music goes.... shit, I really haven't heard too many instrumental bands these days that can move me any more, but this record is fucking crazy!!!! Some of it's surfy, some of it's rock 'n' rolly, some of it's just pure fucking noise!! The guitarist uses every effect box in the book and uses a variety of styles, total chaos! The bass is like a big booming elephant fart, the kind that will loosen the glue from yer speaker cones. Jesus Mutherfuckin Christ!!!!! I'd give my left nut to fuck the guitarist of this band, maybe he can inject me with the vital seed needed to make me a guitarist as good as he!!!! This shit rocks!!!!!! (SW)

(Time Bomb, Toporo 51 Bldg. 3F, 2-18-18 Nishi-Shinsaibashi, Chuo-ku, Osaka 542, JAPAN)

MAJOR ACCIDENT - "Crazy/Tortured Tunes" CD

Two mid '80s LPs of UK punk/oi on one CD here. The 'Crazy' part is ok at best wimpy era ANGELIC UPSTARTS type stuff. Overproduced or just plain watered down. The 'Tortured Tunes' part is an earlier live LP with a good oi/skinhead punk rawness. Much better live and pre-maturity. By far the best thing I've heard from these guys. Worth the price for the second half only. A hearty slab of good live oi. (RL)

(Dojo, PO Box 281, Canterbury, Kent CT1 2BB, UK)

THE MAKE-UP - "Destination: Love" LP

I found this to be an unbearable experience, but I know a lot of people will like it so I will try to describe it accurately. If NATION OF ULYSSES' parents were in a psychedelic heroin band at Andy Warhol's Factory, this would be it. Kinda similar, but not the same, just like relatives are. It is trippy like the PEE CHEES but Ian Svenonius' vocals, unlike Chris', are an annoying soprano squealing for many of the songs. It is certainly different, very VELVET UNDERGROUND, and really well-made; but it is demanding and not fun to listen to, and I hate all that verbose dogmatic spoken word. (GS)

(Dischord Records, 3819 Beecher St NW, Washington, DC 20007)

MAMARRACHO - "High School Skinheads" EP

Twenty two songs of the 'stoopidest' tracks I have ever been stuck reviewing. What CRUCIAL YOUTH were to straight edge I suspect these guys are to grind. Twenty two "songs" with titles like "I Don't Wanna Fuck That Bitch", "Dick In A Zipper", and "French Indian Wars". Tim, what are you doing to me? Sheesh. (LD)

(Egg Scab Records, 3329 Torrington Ave., Parma, OH 44134)

MAMARRACHO/MINCH - split EP

Freaky Fred was on patrol and spotted a punk show. Lo and behold it was MAMARRACHO and MINCH, blazing fire balls of grind core its the mix of the litter. Taken the best of ZAPPA and the best of ANAL CUNT, mix them in a gravel pit and watch the mountain of head core pile up. Like some sort of punk bile, refined into a madding disease. Can't control myself... must destroy RANCID records now! Brilliant fucking head splitting start/stop noise. (SM)

(Egg Scab Records, 3329 Torrington Ave, Parma, OH 44134)

MAN OR ASTROMAN? - "Spotlight On The Sounds Of Tomorrow" EP

One of the best things about MAN OR ASTROMAN? (and all instrumental bands, for that matter), is that they don't ruin everything they build up by topping it off with lame, mentally-deficient lyrics, which I've heard a lot of this month. Another fully-realized conceptual package with more classic MOAM? titles (re: "The Powerful Fully-Transistorized Dick Tracy Two-Way Wrist Radio"). No better or no worse than any of their many other releases - if you like MAN OR ASTROMAN? then you'll like "Spotlight on the Sounds of Tomorrow" (JR)

(Estrus, PO Box 2125, Bellingham, WA 98227)

MANCHURIAN CANDIDATES - "Suffer the Innocent" EP

MANCHURIAN
CANDIDATES
BROKEN PROMISES
SUFFER THE INNOCENT

Wrapped in a beautiful hand-crafted sleeve, with intense graphics, I thought this was set to be in-your-face political. From the hard vocals and upbeat mid-tempo hardcore sound I thought this was from New York. Wrong on both counts, but pleasantly surprised by a great four song debut from this personal/ political Texas hardcore band. Limited. (KS)

(Big City Bastards Records, 6501 B Chesterfield Ave, Austin, TX 78752)

MUSIC REVIEWS

MANDELA STRIKEFORCE/F 80 - split EP

MANDELA STRIKEFORCE kicks butt! These few songs are full of energy and passion and general kick. There's something about them that points to an early MINOR THREAT interest, but meshed with other more current influences that come out of the area around the nation's capitol. F 80 sparkle, too, in a messier, rawer, sweaty basement-show kind of way, like HUGGY BEAR or the like. You really shouldn't let these two bands pass you by... Me gusto. (KG)

(Liberty, 2737 Morris Rd, Ardmore, PA 19003)

MANIC HIGH SENSE - "Sweat" EP

Another difficult to review, quality Japanese release. Six songs, all of which are straight ahead hardcore. Probably the only complaint I could ever entertain would be the pace - it's about the same on every song, with little variation. In the end, it's alright by me - because every song is both quick and memorable. More quality... (TM)

(Answer, Hase Bldg No. 2 B1, 5-49 Osu 3 Naka-Ku, Nagoya City, Aichi 460, JAPAN)

MARIONETZ - "Dampfbad!" CD

Well I'm not familiar with this band, maybe they were the hottest punk band in Germany in 1985, maybe not, I don't know I wasn't there. But the liner notes would have you believe it, and the fact that Incognito released this stuff would inspire me to think that there was something great to be discovered here. No, I'm afraid this represents most of the bad qualities of the '80s, lots of unwarranted keyboard intrusions, the STRAY CATS sound presented as somewhat "punk". This is nothing to wax nostalgic over, I'd already done a pretty good job forgetting this already. (RY)

(Incognito Records, Senefelder Str.37.a, 70176 Stuttgart, GERMANY)

Martian
...my favorite

MARTIAN - "... My Favorite" EP

I'm getting tastes of DEVO and super-early ADRENALIN O.D. at the same time and I'm confused by the sensation. But I get the impression it's not a bad thing... These songs are some of the rawest I've heard on a 7" in a long time. The guitar is so fuzzed out and overdriven that it's become mutilated nearly beyond recognition. The vocals are pretty snotty and a tiny bit bored. The bass fucks up now and then. The drums blaze. All this boils down to being pretty damn punk! (KG)

(Meat Records, PO Box 10203, Fargo, ND 58106)

McRACKINS
IT'S RAINING

MCRACKINS - "It's Raining" EP

Is this how the '90s responds to THE ADICTS? The main song is a catchy SCREECHING WEASEL-esque tune. Quick and fun. The other songs are basically b-sides. Fun but not essential (meaning the b-sides). (LH)

(One Louder, PO Box 1NW Newcastle Upon Tyne, NE99 1NW, UK)

MESSED UP - "Total Control" LP

I'm considering this an LP, even though it plays at 45 rpm. Who knows. Regardless - it's nine songs of solid, driving hardcore. Seems that everyone reaches for the Thesaurus when reviewing Japanese hardcore records - how many different ways can you say: fast, raging, uncompromising hardcore? Ummm.... I've run out of ideas long ago - final verdict is positive - a band with enough energy and songwriting skills to pull off something this lengthy as a debut without getting redundant or derivative. (TM)

(H.G. Fact, 401 Hongo-M, 2-36-2 Yayoi-cho, Nakano, Tokyo 164, JAPAN)

MIKE REP and the QUOTAS
ALIENS IN OUR MIDST
the TWINKEYZ
SCREAMIN MEE-MEES
Cartoonland

MIKE REP AND THE QUOTAS/ SCREAMIN' MEE-MEE'S - split 45

This record probably takes the prize for obscure collector scum concept marketing. A tribute to 1977 Sacramento, Cal's TWINKEYZ who put out an LP and (I think) 2 singles of bug-eyed weirdo pop. The two tributors however are equally obscure midwest outfits who probably put stuff out during the same time period and are still around. The version of "Aliens In Our Midst" is pretty true to form with even more annoying vocal effects than the original but with the keyboard hook and goofy vocal harmony intact and of course the classic chord progression and refrain. "Cartoonland" is somewhat restyled, losing the cool LOU REED-ish stroll and bounce of the original and becoming a free-form noise rant. Still, I'm glad to know that someone else besides myself appreciated the er... "genius" of the TWINKEYZ and have shown their gratitude. (HD)

(New World of Sound, PO Box 4634, Highland Park, NJ 08904)

MILHOUSE/THE FIFTY TWO X - split EP

The guy who sings for MILHOUSE has some really gnarly vocals. He sounds like Sam McPheeters (BORN AGAINST) on a stressed out day in hardcore utopia. (This, you understand, is good—very good.) The music, fairly heavy stuff that picks up momentum and offers some interesting discordance, pales in comparison, but it doesn't matter because the songs are made because the singing is so cool. THE FIFTY TWO X couldn't have hooked up with a better band, cuz they sound really good side by side. These vocals, too, totally singe and burn a hole in my heart, which is all good. Their tunes are more melodic and p-u-n-k rock out, despite the numerous hits on china crash cymbal... (KG)

(Reservoir, PO Box 790366, Middle Village, NY 11379-0366)

MONDO TOPLESS - "Punk Rock Party" CD

Decent bubblegum punk. A strong RAMONES/ BUZZCOCKS influence which kinda puts them near the BEATNIK TERMITES. Although not nearly as good as the three bands mentioned, completists of this genre may want to check this out. (RL)

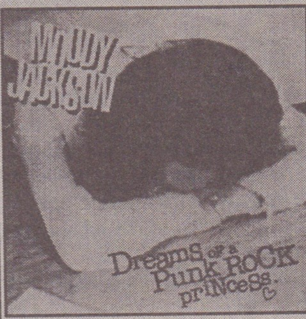
(Vacation House Records c/o Gianni Sodano, Via Ardea 3, 04100 Latina, ITALY),

MONO MEN - "Cross Alley Stomp" EP

Completely, perfectly, old sounding. Like MAN OR ASTROMAN?, they've got it all down pat, but unlike M.O.A, they take it nowhere. I mean, can you buy the Gearhead image at 7-Eleven now? Four live tracks, very well recorded, with the most amazing cover of "Rumble" I've ever heard! (RY)

(Estrus Records, PO Box 2125, Bellingham, WA 98227)

MUSIC REVIEWS


MOODY JACKSON
Dreams of a Punk ROCK priNceSs

MOODY JACKSON - "Dreams Of A Punk Rock Princess" EP

MJ are walking that punky-poppy tightrope. Some interesting guitar parts on the first song - almost BLACK FLAG like - but it's the only song that comes across that way. They do a cover of CHEAP TRICK's "She's Tight". Pretty good stuff. (JN)
(Burnt Sienna Records, 207 Powhatan, Columbus, OH 43204)

THE MORTALS - "Makin' Time/Last Time Around"

Originally recorded by THE CREATION (a UK 60's mod band, not unlike the early WHO), "Making' Time" still sounds great and THE MORTALS, now defunct, deliver a good version. Extra points for the Jagger-esque vocals—good, very good punk. Check out their albums, too. (EC)
(Sonic Swirl Records, PO Box 77030, Lakewood, OH 44107)

MULTIPLEX/EXIT 13 - split EP

Japan's MULTIPLEX one track is heavy speedmetal delivered with proficiency and skill, snapping throttle-thrash slowing to a grind with tunintelligible bellowing howls. The metal flag goes up and it's time to flip the record. EXIT 13 are faster throttle trash with punchier slow parts, distorted vocals and a cover of a TERRORIZER song. Uh, Neil Nordstrom? Thinking about coming back anytime soon? Please? (KS)
(H.G. Fact, 401 Hongo-M., 2-36-2 Yayoi-Cho, Nakano, 164 JAPAN)

N.R.A. - "Fuel" CD

Four more songs of pop injected Dutch hardcore...leaning more towards melodic pop punk with each release this just barely manages to careen falling into the too pop area. Still catchy hardcore, it could perhaps stand a bit of toughening up for my tastes. (LD)
(Bitzcore, Postfach 30 41 07, D-20324 Hamburg, GERMANY)

THE NEANDERTHALS - "The Latest Menace To The Human Race!" LP

Scary monster and hot rod themed trash rock from England, recorded in Toe Rag's trademark tube-and-tape analog glory, and rammed into your ear with energetic glee. Sounds good, don't it? Well, go get one! (CH)
(No Hit Records, 57 Greenway, London SW20 9BQ, UK)

NEMA - "Come To Form" EP

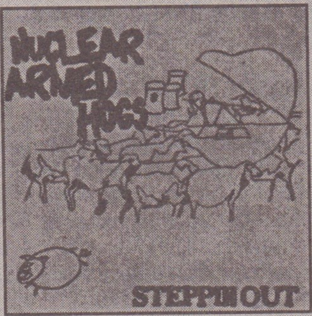
Glad we finally got a chance to review this - it has been pretty difficult to get thus far (it came out last year), but apparently that's changed. The corpse of OTTAWA revived as something that's actually eclipsed them - no small feat. This is both extremely abrasive and unforgettable, perhaps propelled by the heroic songwriting. I'm struggling for words - it's the intangibles that make it too complex for convenient description. Calling this essential would barely begin. (TM)
(Abiology Records, PO Box 47791, Phoenix, AZ 85068)

NEMA/WARFARE STATE - split EP

I think I heard RAW POWER do the first song a long time ago. NEMA smokes with the best of any six shooter. Full blown trash/thrash! Fast and crustie. Great production on the NEMA side. WARFARE STATE have a less appealing side. The sound is harsh, but underwater. Drums could have sounded better, but the vocals are justified and crazy. (SM)
(Schwarma Records, PO Box 40271, Redford, MI 48240)

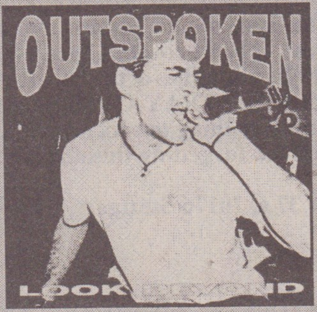
98 MUTE - LP

Fourteen songs of thrashy hardcore mayhem with snotty vocals and cool early eighties style themes like cops, beauty queens and preppies. There's some serious stuff here, too, mostly played at top speed and with slightly rough-edged production to give it that authentic sound. Pretty cool. What does the name mean, because they thank "all the hard working actresses on ch. 98""? (AM)
(Theologian Records, PO Box 1070, Hermosa Beach, CA 90254)



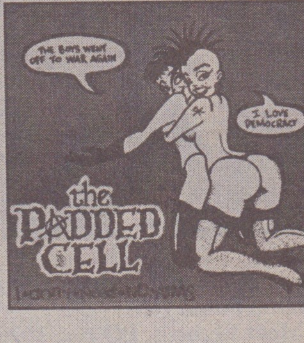
NUCLEAR ARMED HOGS/ G.N.P. - split EP

Whoa! The infamous HOGS get real vinyl! It's about time. Famous members of and scenesters extraordinaire bust out with a multitempoed, multivocalled mess of hardcore, stolen riffs, head-on-the-snare speed and wannabe lounge music. Awesome. G.N.P. are an old Alabama hardcore band - distorted and disjointed. Cool that they're getting some recognition nowadays - the last song on this is amazing. (TM)
(Thedford Recordings, PO Box 21310, Oakland, CA 94620)



OUTSPOKEN - "Look Beyond" EP

Sounds like a live recording, no crowd though. OUTSPOKEN were pretty overrated, and the majority of their records were mediocre gutless straight-edge hardcore, and these four songs help confirm these perceptions. They're no longer around, who's crying? (MA)
(Temperance Records, 900 Tilton Rd #3, Northfield, NJ 08225)



PADDED CELL - "I Don't Need No Arms" EP

Decent retro snot punk. The singalong background vocals toe that oi line. In the SWINGIN' UTTERS/fill in the blank re-united early '80s oi band vein. Good punk rock nevertheless from ol' SoCal. Four cool tunes for skins and drunk punks to stomp to. (RL)
($3 ppd: Dead Beat Records, PO Box 283, Los Angeles, CA 90078)

Street Gones
LES PARTISANS

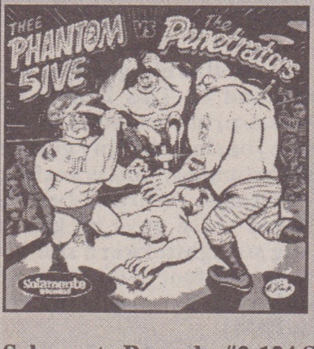
LES PARTISANS - "Street Gones" EP

Not to be confused with the old UK PARTISANS, this French outfit (vocals in French) does the street music thing. OK but nothing special for punk/oi. A little wimpy guitar sound wise, but I bet going to see these guys beats sitting around at home in France. (RL)
(Limo Life Records c/o Strobel Bruno, 4 Rue Balzac, 94190 Villeneuve St Georges, FRANCE)

MUSIC REVIEWS

PEE - "Now, More Charm And More Tender" CD

This disc rules! My favorite release of the year so far! A band that actually does have its own sound. OK, take the gal and guy vocals of VELOCITY GIRL, mix that with the spastic rhythms of the MINUTEMEN, and finally the rockin' and weird swirling riffs of ROCKET FROM THE CRYPT. Some of this is heavy and bashing while a few slow dissonant 'too fucked up to be indie rock' tunes are tossed in, too. This S.F. band kicks butt live too. Not for mohawks, but not for sweater types either. Great! (RL)
(March Records, PO Box 578396, Chicago, IL 60657)



THEE PHANTOM FIVE/THE PENETRATORS - split EP

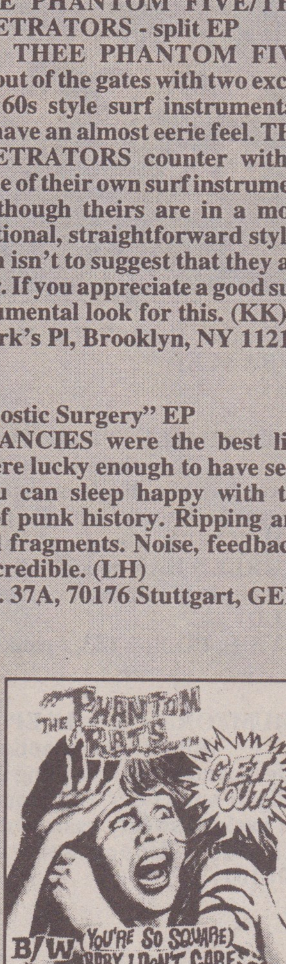
THEE PHANTOM FIVE bust out of the gates with two excellent '60s style surf instrumentals that have an almost eerie feel. THE PENETRATORS counter with a couple of their own surf instrumentals, though theirs are in a more traditional, straightforward style - which isn't to suggest that they are lesser. If you appreciate a good surf instrumental look for this. (KK)
Solamente Records, #2-124 St. Mark's Pl, Brooklyn, NY 11217)

PHANTOM PREGNANCIES - "Bostic Surgery" EP

THE PHANTOM PREGNANCIES were the best live band of last year. Period. If you were lucky enough to have seen one of their terrorist attacks you can sleep happy with the knowledge that you were a part of punk history. Ripping and roaring garage blasts in 30 second fragments. Noise, feedback, bashing and screaming. Totally incredible. (LH)
(Incognito Records, Senefelder Str. 37A, 70176 Stuttgart, GERMANY)

THE PHANTOM RATS - "Get Out/You're So Square"

These guys are on a roll. A little while ago they had a good EP on 1+2 Records called "See You Tonight". Now they have a smokin' new single called "Get Out". This slab turns up the nerve-janglin' TEENGENERATE type punk a couple of notches. Listen to the rocking cover song on side two made popular by "The King". Good Shit! (BR)
(Screaming Apple Records, Dustemichstr 14, 50939 Koln, GERMANY)


THE PHANTOM RATS
GET OUT!
B/W (YOU'RE SO SQUARE) BABY, I DON'T CARE

THE PIST/HALF EMPTY- split EP

Ok, the PIST rule. Angry, intelligent stuff that is catchy but far from poppy. Also there two songs on this release rate high on the all important pogo meter. Excellent. On the flip is HALF EMPTY and they rock as well. They have both male and female vocals that are snotty as hell. Musically they remind me a bit of NAKED AGGRESSION. Definitely worth a listen. (RM)
(New Disorder Records, 445 14th St., San Francisco, CA 94103)

PLAIN WRAP/MOX NIX - split CD

34 songs culled from 1980s demos of wonderfully raw sound quality, MOX NIX were a straight ahead hardcore band with searing guitar attack and anguished, angry vocals. Another example of a totally generic 4th rate '80s band that wails the shit out of stuff out today for the simple reason that it didn't rely on pre-made blueprint and defined itself out of the members' own creativity. PLAIN WRAP were a truly creative band—speedying stop-and-start hardcore, intertwined with melody and humor, insane musicianship that never totally diving off the "quirky" deep end. And if you've never heard "Green Light, Red Light" prepare to laugh til it hurts! By the way, both bands are related due to the same guitarist. As always, excellent booklet, lyrics and job from the folks at. (KS)
(Grand Theft Audio, 501 W Glenoaks Blvd #313, Glendale, CA 91202)

POPPA WHEELIE - "Rockband Or Racehorse" CD

Rockin' power punk with pissed-off sounding vocals. Musically it reminds me of NAKED RAYGUN in places, but faster and without the vocal harmonies of that band. The lyrics cover general punk rock angst stuff, alienation, dissatisfaction etc. Pretty good. 15 songs. (AM)
(Mother Records, 817 Division Ave #C, Tacoma, WA 98403)

POSITIVE STATE - "Label Me" EP

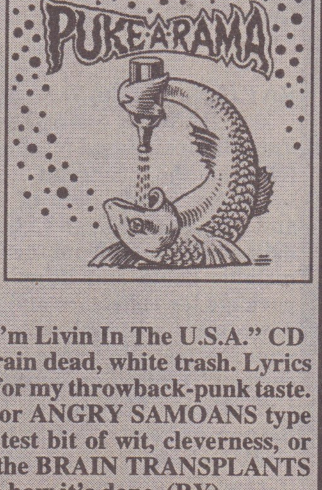
Jumping ska punk ala OP IVY meets straight edge. I give um' props straight off 'cause they have an anti-Generation X song, which is one of those nagging thorn-in-my-side topics. It's fun in one of those hundreds-of-leap-frogs-jumping-into-a-big-pit sort of way that ska music generally inspires. It's a headbanging soup of amusement with a dash of abrasive salt and intelligence. (AI)
(Torque Records, 3510 N. 8th St., Arlington, VA 22201)

PROBLEM HAIR - "Slightly Floored" LP

The album cover is a take-off of the first REAL KIDS album for some reason, though the music doesn't have much in common. Most of this LP is in the vein of THE STOOGES with some more garagey '60s punk moments. The last couple songs are the most interesting. One is a jangly '60s style ballad, and the other is a great '60s punk take on THE RAMONE'S "I Don't Care". (MC)
(Teenage Kicks, Stadtjagerstr. 8, 86152 Augsburg, GERMANY)

PUKE-A-RAMA - "Driller Killer/ Louisiana Bayou"

Two decent tunes in the power pop/punk pop vein. Along the ways of MOTHER MAY I and POP SICKLE. Well produced and well performed stuff but neither tune really got me going. File under potential. (RL)
(Idol Records, PO Box 720043, Dallas, TX 75372)



PUMP'N ETHYL - "Thank God I'm Livin In The U.S.A." CD

Proud to be Texan, ugly, brain dead, white trash. Lyrics too stupid & songs too simple even for my throwback-punk taste. Trying too be a CIRCLE JERKS or ANGRY SAMOANS type goof-core thing, with out the slightest bit of wit, cleverness, or charm. These guys need to go get the BRAIN TRANSPLANTS record (of a few years ago) and see how it's done. (RY)
(Ace Records, PO Box 670714, Dallas, TX 75367-0714)

MUSIC REVIEWS

MUSIC FROM PUSSY CRUSH
PUNK FRICTION
LOOSE

PUSSY CRUSH - "Punk Friction" EP

Slow, trashy punk rock with bored spoke/sung English female vocals. The record cover is a parody of the Pulp Fiction movie poster. (MM)

(Sympathy For The Record Industry)

QUAZI MODO - "Ten To Midnight" CD

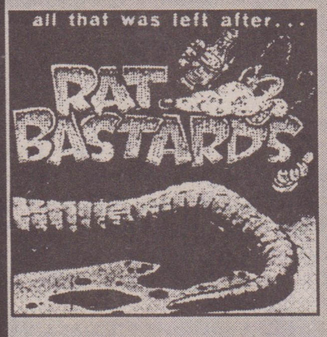
QUAZI MODO are a raw garage rock band with the energy of the STOOGES and more than a passing resemblance to a more melodic PRISIONSHAKE. Good songwriting, keyboards that won't make you throw up and a real Ohio style rock 'n' roll feeling make this a disc worth seeking out. (MM)

($10 ppd: Sonic Swirl Records, PO Box 770303, Lakewood, OH 44107)

RADIOAKTIVA RAKER - "Res Dig Upp" CD

This band alternates between an almost folky, hippie-rock sound and a fast, melodic BAD RELIGION style. Neither does much for me, but the faster songs are pretty good for what they are, the singer's voice has a good tone and flow, and the lyrics sound cool even though I can't understand them. A little more mature-sounding than your average Swedish pop-punkers, but still definitely in that vein. (AM)

(Beat Butchers, Gjurgatan 7, 112 48 Stockholm, SWEDEN)


all that was left after...
RAT BASTARDS

RAT BASTARDS - "All That War Left After..." EP

Fuckin' great hardcore punk that gets down and dirty. The vocalist sounds like he's putting a lot of wear and tear on his throat, I can't help but wonder if he drinks and smokes a bit to achieve this wonderful effect. Musically this sounds like '82-'83 hardcore with solid musical structure and the ability to thrash it up when necessary with dual guitars to rasp away at your ear drums. This shit ain't pretty, but then again punk was never about being nice and getting along. I hope the song "Tract" is meant as a joke or sarcasm. Hmm... (MA)

(Beer City Record, PO Box 26035, Milwaukee, WI 53226-0035)

RATTUS - "Taalta Tullaan Koulema" CD

RATTUS was a (if not vying for the title of "the") seminal Finnish thrash band blasting catchy melodic rage for years until following the '80s trend of devolving into speedmetal. These 24 songs are a collection of their impossibly rare pre-hardcore and..uh... reggae singles, choice hardcore tracks of the sound that defined the band from the "Hardcore '83" compilation and the metallic demo and "Ihmiset On Saraita" EP tracks. A neat package for collectors and fans, but a terrible introduction for newcomers as it's only able (probably for legal reasons) to briefly scan the melodic hardcore heyday of RATTUS, making their earlier CD collection, as-yet-impossible-to-find-anywhere-in-the United States "Levytykset 1981-1984" CD of a few years ago and the now-extremely-pricey original records all that more of a holy grail. Includes a great booklet, photos and liner notes. (KS)

(Grand Theft Audio, 501 W Glenoaks Blvd #313, Glendale, CA 91202)

REACH AROUND RODEO CLOWNS - CD

I'm growing increasingly weary with every mediocre psychobilly record I hear. The band name and song titles like: "Wild Man", "Hot Rod Mama", and "Gone Daddy Gone", are all I really needed to feel the bile rising in my throat. I'd rather watch a cross country sloth race than hear another one of these. (RY)

(Llist Records, PO Box 6312, Lancaster, PA 17607)

RED ALERT
BORDER GUARDS

RED ALERT - "Border Guards" EP

Now there's good oi and there's bad oi. This band's last LP was a prime example of bad oi. Slow, boring, dreamy guitars. Ugh! Fortunately, this is a reissue of four songs recorded back in '79 when these guys rocked. If you dig straightforward shit you can tap your foot to and pogo to, pick this up because it fuckin' rules. (RM)

(Combat Rock, 7 Rue Du Paquis, 57158 Montigny-Les-Metz, FRANCE)

ROSS DAILY - "Radio Sucks" EP

Other than one of the most hideous record covers I've ever had the displeasure of witnessing this is a darned catchy record. Bouncy, melodic pop punk not unlike Chicago's VINDICTIVES. Songs about the commercialization of punk (GREEN DAY specifically), the crappiness of AOR radio, and a couple of nihilistic personal ditties to wrap it up. Good stuff. (LD)

(VML, PO Box 183, Franklin Park, IL 60131)

RUMFORD - "Clark" EP

Kinda cool, chaotic garage punk. The vocals are pretty deep, and the sort of thing that people will probably either really dig or hate. I dig 'em. Seem like they'd be a great band to see in a packed, sweaty basement party. (BG)

(Dubious Honor Records, PO Box 5134, Portland, ME 04101)

RUMPLE - "Better Days" EP

Fairly middle of the road punk. Reminds me, at times, of HORACE PINKER. They do take the melodic road to punksville, yet seem to get lost somewhere along the way. "Psychopathonthebus" is the standout with it's twisted toe-tapping noise. (BG)

(Take Out The Trash Records c/o Jason Zimmerman, PO Box 541, Normal, IL 61761)

THE SATANS - "Satan's Surf/Surf Rat"

This is the kind of band that would have played record hops in the '60s, and in fact they did. This pair of instros were recorded in '63 in their native Oregon. The band had keyboards and sax, and at least a couple good tunes saved for posterity by the fine folks at Estrus. (MC)

(Estrus, PO Box 2125, Bellingham, WA 98227)

MUSIC REVIEWS

SATELLITERS - "Oh Yeah" EP

Euro retro with a MUMMIES style bad recording and RIP OFFS styled stocking masks. The title tune is a cool little R&B styled pop-rocker, I imagine, on a ZACKARY THAKS, CHOCOLATE WATCHBAND wavelength. "Watching Tyme" sounds like a combo of the MUSIC MACHINE'S "Double Yellow Line" and the SONICS' "The Witch", and "You Don't Fight" is more poppy with cool organ and harmony touches. Actually, all 3 songs rule and is chock full of that effervescent retro quality that many groups strive for but don't get. A great singer with no hints of foreign accents (usually a great help) and on the money old style songwriting and playing , fab-o! (HD)

(Demo Derby, Tervuursesteenweg 1H, 1820 Perk, BELGIUM)

SCATHA - "Respect Protect Reconnect" LP

Something of a supergroup, combining members of such luminaries of Scottish punk as DISAFFECT, SEDITION and the STRETCHHEADS. Musically and vocally it's in the vein of the first two, but the drums are of a much higher standard than your usual 1-2,1-2 hardcore fare. This is slower and more grinding than their previous work, in fact I could say it's metallic in places, but it still works. The lyrics are what you may expect, combining tribalism and environmentalism, and the production is powerful and loud. Comes with a nice looking lyric booklet. I'm sure you probably sent off for it as soon as I mentioned SEDITION, so there's not much more to say. Just get it. (AM)

(Flat Earth, Bradford Music, PO Box 169, Bradford BD7 1YS, UK)

THE SHOWCASE SHOWDOWN - "Appetite Of Kings" LP

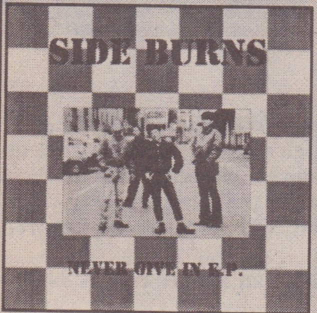
Cross a Johnny Rotten soundalike with a weird Jello twist, backed by a rockin' '77 punk band that blazes with hardcore energy and sounds like the DKs meets the DICKIES, and you might get an idea. Tuneful, rockin' with good lyrics. A cut above. (TY)

(Elevator Music, PO Box 1502, New Haven, CT 06511)

SICK & TWISTED - "Hot Beef Injection" CD

Truth be told I've never been too excited by this band. Trashy punk n roll with endless drawing of chicks with dicks. Song titles like "Sweet Piece O' Meat", "Hung Like A Horse", "Dick the Knife" etc. Not for the weak hearted. (LD)

(Vagrant Records, 6536 29th Ave. NE, Seattle, WA 98115)



SIDEBURNS - "Never Give In" EP

Yo skins and punks! Remember that great Japanese gruff singing with shouted choruses by the bandmates made famous by the BAD VULTURES? This carries on that fine oi tradition with a new original on side "A", the title song "Never Give In". On side "B" you get two decent numbers from the SIDEBURNS' Ebisu Records release in 1993. Refer to "Super Yobs Vol. 2" for more SIDEBURNS. (BR)

(One By One Records, Bellevue, 56450 Theix, FRANCE)

SIFTER - "Seasoned To Taste" EP

Hmmm, this ones got it all. Fast, up-beat anthemic punk in the vein of AVAIL, slower moody songs that you can feel in your gut, and mid-paced numbers that chug along at a heavy, insistent pace. I really like this. It's fast and tuneful without being poppy. Good, high energy throughout. Very recommended. (BG)

(New Lifeshark Records, PO Box 700 320, D-44863 Bochum, GERMANY)

SINKHOLE - "Core Sample" CD

Another strong release from these pop punkers. Solid stuff in the BUM/DOUGHBOYS vein which is cool with me. Riff heavy pop punk with a little bit of power pop tossed in. Their best yet, as a whole, but I'm still waiting for a really great LP from these guys. All the elements are certainly here. (RL)

($9 ppd: Ringing Ear Records, 9 Maplecrest, Newmarket, NH 03857)

SLAPSTICK - "Lookit!" CD

When I popped this in I thought "Oh great, another crappy ska punk band". This is ska punk, but this is surprisingly great. The punk is kinda like BOUNCING SOULS or PROPAGANDHI and the horns are really cool with the hooks. Throaty and powerful with cool tunes. This holds up as a good punk disc with the ska parts making it interesting (at least for non ska punk enthusiasts). Well worth the effort of crossing into the usually dreaded ska punk land. (RL)

($10 ppd: Dill Records, PO Box 35585, Monte Sereno, CA 95030-5585)

SLIDE & THE QUESTION MARKS - "Earthworm" 10"

The six songs on this record are all pretty similar, kind of an L.A. garage-y folk punk, with a woman (Monica) singing. It sounds like X if John Doe's mic stopped working. "Word Never Said," especially. It isn't X, but it isn't bad. It's from Italy, with words in English. (GS)

(Incognito Records, Senefelder Str. 37A, 70176 Stuttgart GERMANY)

SMEARS - "Like Hell" CD

The first couple records by this combo were decent enough but this new one is the definition of 'average'. The songs vary tempo but they still all sorta blend together. I did like "Don't Mess With Him" but since it's not on a single I'll probably not listen to this one again. Blah. (RW)

(Cargo Records, 4901-306 Morena Blvd, San Diego, CA 92117-3432)

SNOTBOY - "I'm Gonna Break Up With You" EP

More polished than (and lacking the immediate bomp shoo bomp, part of which is probably the way the guitar is produced) of the split they did with the PROBLEMATICS (as SNOTBOY 77), they still show themselves to be a band to watch in the "good songwriting" school of punk rock sweepstakes. (DD)

(VML, PO Box 183, Franklin Park, IL 60131)

THE SOLVENTS - "Charlie Hotel" EP

How did these guys hook up with the Raymond Pettibon cover art? Musically these guys are a mixed bag, on one song they sound very much like THE RUTS, then the next they're kicking out straight-forward punk, then they go into a late '80s DC influenced sound. This is actually pretty good, although the vocals don't always work well with the music. (MA)

(Refuge Records, Beachway Plaza, 7316 Manatee Ave. W #328, Bradenton, FL 34209)

MUSIC REVIEWS

SOME SHITTY BAND - "Shit" EP

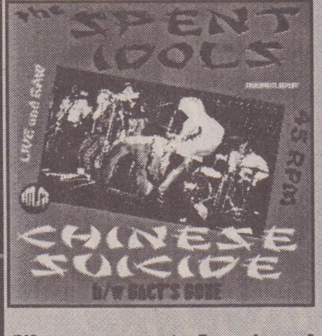
Title tells all. Here we have generic noise feast. Thrown into the coals of an old, smoldering punk rock incinerator. Another shitty band, with another shitty release. Sounds like a blender full of rocks. (SM)
(Take Out The Trash, PO Box 541, Normal, IL 61761)

THE SONS OF HERCULES - "Hits For The Misses" CD

Very cool '60s influenced punk from Texas. Although normally not my cup of tea, this really grabbed me with its heavy RADIO BIRDMAN influence and energy. A strong 14 song disc that does no wrong from start to finish. Good '60s punk rock that overcomes those stylistic limitations with good tunes and rockin' riffs. (RL)
(Unclean Records, PO Box 34627, San Antonio, TX 78265)

SPAZZ/TOAST - split EP

SPAZZ seem to be taking over the Pacific Rim with their slew of splits that have been coming out lately. This time around they team up with TOAST from Japan. SPAZZ kicks off this one with four more blasts of brilliance. There is a song called "Return Of The Wall Of Death". Remember that? It is when skinheads would line up next to each other, lock arms, and rush the stage. Whoever was in the way would either get trampled or crushed! Oh, how I long for the days of skinhead violence. TOAST on the other hand, dish out three of their own hectic bursts of noise. The best thing about the TOAST side is the English translation of their lyrics. It makes them sound totally insane! "I'll willing to be ill/For my ache I feel/I'll willing to creep/All my plageu". I command you to seek, find, and buy! (RC)
(H.G. Fact, 401 Hongo-M, 2-36-2 Yayoi-cho, Nakano, Tokyo 164, JAPAN)



SPENT IDOLS - "Chinese Suicide/ Gacy's Gone"

They're on Bulge, so there must be some spiritual understanding between Reverend Norb and these guys. "Fuck the Hippy Shit - Welcome to the world of Lousy Rock'n'Roll", it says on the back cover. The SPENT IDOLS dwell in a world where it's eternally 1978 and all the women wear leopard-print and all the men wear dog collars. Simple, fast and trashy (like your mom) - I can't make out any of the words but I'm sure they're on the unwholesome side. Why aren't there more punk songs about *current* serial killers? (JR)
(Bulge Records, PO Box 1173, Green Bay, WI 54305)

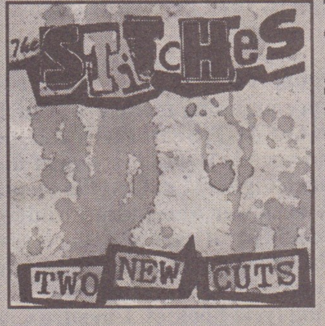
STIMPY - Dirty Love Affair" 10"

German pop punk, five songs, one-sided ten inch picture disc. Very RAMONES mid-'80s period, and maybe a hint of THE QUICK. (EC)
(Incognito Records, Senefelder Strasse 39A, 70176 Stuttgart, GERMANY)

the Stinkies
BOOGIE 72

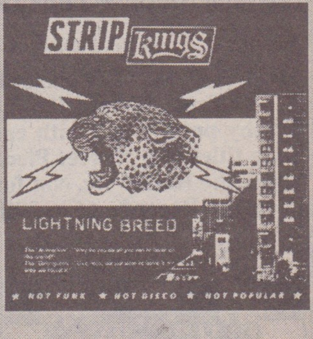
THE STINKIES - "Boogie '72/ Jackshit"

Out of Canada, very IGGY & THE STOOGES when they were doing a lot of drugs, so if you're into them you'll be pleased to know that they'll have a whole new album coming out. Frankly, they bore me out of my skull. (EC)
(Sympathy For The Record Industry)



THE STITCHES - "Two New Cuts" 45

This record fucking STINKS! No, I mean that literally- the sleeve is splattered with rotting fish blood! Now that's punk! Your patience has been rewarded. This record is one of the best punk records since the STITCHES "8 x 12" LP! The A side comes out fussin' and fightin' with "Vibrator Buzz", a great song that some of you have seen performed live: It's fast, and it's plenty snotty. Give a listen to the top-flight guitar work by Johnny Witmer on this one. The B side, "Same Thing", has a slightly different vocal approach by Mr. Lohrman. Good lyrics: "There's not a hard bone left in your spine- you're always talking about something, but you don't mind being left behind...". The STITCHES are the number one punk band in the land! (BR)
(Vinyl Dog Records, PO Box 435 Marguerite Pkwy, Mission Viejo, CA 92691)


STRIP KINGS
LIGHTNING BREED
NOT FUNK • NOT DISCO • NOT POPULAR

STRIP KINGS - "Lightning Breed/ Slow Panic"

Fuck, I tried not to like this..... but it actually rocks!!! The singer is a dude but he sounds like a bitchy chick... kinda reminds me of the singer from SLADE. Strange recording sound, very '60s-ish but with loud guitars and hand claps. Wow, what do you know..... something decent to listen to. Amazing!!! (SW)
(In The Red, 2627 E. Strong Pl., Anaheim, CA 92806)

STRUNG OUT - "Suburban Teenage Wasteland Blues" LP

This record is more of the high quality, high energy clean sound that I've come to count on from Fat Wreck. It has the emo, the speed, and the harmonizing in the manner of NOFX, LAGWAGON, et.al. It's really good, and the lyrics are inspired paeans to suburban angst. (GS)
(Fat Wreck Chords, PO Box 460144, San Francisco, CA 94146)

SVART SNO - "Smock And Roll" CD

This Swedish band is totally coming way into their own with this third LP, reminding me simultaneously of Swedish greats like SOUNDS OF DISASTER (S.O.D.) and modern European complex musician's hardcore like SO MUCH HATE. The 14 charged songs here benefit from excellent sound quality as they naturally break from full-tilt overdriving hardcore into melodic slower points, achieving a diversity only great hardcore bands master. Topped with scathing vocals sung in Swedish. Totally wailing. (KS)
(Beat Butchers, Gjutargatan 7, 112 48 Stockholm, SWEDEN)

MUSIC REVIEWS

SWEET DIESEL - "Search And Annoy" 10"

Decent indie rock from New York. This is fairly rockin' in a way which might appeal to fans of some of the more rockin AmRep stuff (i.e. GUZZARD and HAMMERHEAD) altho' this definitely falls way more into the "punk" category than either of those bands. Also includes a quite passable cover of AGNOSTIC FRONT'S "Power". I like it.. (LD)

(Go Kart, PO Box 20, Prince St Stn. New York, NY 10012)

SWOONS - "You Ass, Ey!" CD

Rock-n-roll punk stuff that sometimes has more to do with '70s rock and glam than the old New York punk they try to pay homage to. Best moments sound like NY LOOSE with a few SWEET-like moments. Other times it's like PAT BENATAR or something. When it really rocks it's certainly worth the price of admission as the girl singer has a great vocal range and the band is tight. (LH)

(Last Resort Records, PO Box 2986, Covina, CA 91722)

SWOONS - "Klein Und Faul" CD

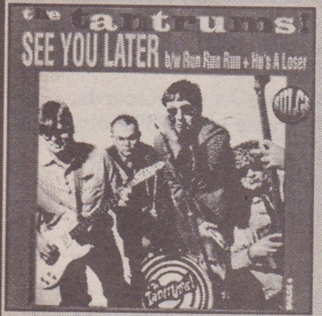
German pop punk here. Vocals mostly in English and a native tongue tracks are included too. These guys sound pretty great. Very tuneful stuff that walks that heavy bubblegum power pop punk line. If such a line exists? Good production with mostly gal vocals. Tight riffing a la GIGANTOR or even the FASTBACKS. A more punk CUCKOOLAND? With the domestic release (which has only a few common tracks with this) and this import, these folks could become darlings on the pop scene real soon. (RL)

(Hulk Rackorz, Eichendorffstr.1, 93051 Regensburg, GERMANY)

3 WAY CUM - "Killing The Life" LP

Sweden's own 3 WAY CUM spew out another onslaught of dual-vocaled, "DIS" influenced punk. The definitely has better production than their EP. The sound is much heavier this time around, making for a much stronger release. Lose the horrible "I Wanna Be Your Dog" cover and you got yourself a fine album here. (RC)

(Sound Pollution, PO Box 17742, Covington, KY 41017)



THE TANTRUMS - "See You Later" EP

I guess this is supposed to be some kind of '60s rock, but the vocals aren't that good, the playing is pedestrian, and the songs are nothin' special at all. Even the cover of a '60s classic falls flat due in large part to the vocals. It's hard to tell if the band is serious, or if this is just a "screwing around" release. (MC)

(Tantrums, 1726B N. Arlington Pl., Milwaukee, WI 53202)

THIK CHICKEN - "Hole Friars" EP

Three songs from this Birmingham band. Elements of a totally charging grade 'A' basic punkers with truly scathing vocals get totally demoted by nose-diving into funky jam muck. The B-side composition, "Too Fucking Slow", lamenting the sad state of the Birmingham music scene doled out as mid-tempo funk is so laughably off target—something called "Too Fucking Slow" should BLAZE dammit, not sound like the CHILI PEPPERS! Come On! (KS)

(Tc/File, 13-1691 Valley Ave #F, Birmingham, AL 35209)

Terveet Kadet
ACTION
ARE YOU AFRAID TO TALK ABOUT YOUR DEEP, SICK DESIRES?
NOW!
DOMINA
BONDAGE AND ANGUISHED LIFE

TERVEET KADET - "Bondage And Anguished Life" EP

13-song bootleg of this definitive '80s Finnish thrash band's original members re-union show in 1995 with hit after hit ("Outo Maa", "Pissaa Ja Paskaa", etc.) doled out with fervor and ending with a cover of the STOOGES "No Fun". As with any live recording, you really have to be a fan already (and you're blowing it big time if you've somehow missed TK's fifteen or so odd years of scorching hardcore) to totally get past the awkwardness of the sound quality. Cover misses the dark awe and demented nature of the legit TK releases (way ground floor on the "Bondage scene") and just comes off ineffectual as another dorky phone sex ad/nudie cover. (KS)

(Healthy Hands Records—which is 'Terveet Kadet' translated, no address)

THE TIKI TONES - "Idol Pleasures" CD

The place where the surf crowd meets the cocktail crowd? It's the tiki bar, of course. So naturally there's got to be some music everyone can relate to with just a dash of tropical flavor. Tasteful instrumentals with enough humor to keep it interesting. Cool. (CK)

(Mai Tai Records, 841 W. Collins, Orange, CA 92667)

TINKLE - "Let's Get A Slurpee" CD

I didn't really want to bring them into this, but these guys really do sound like GREEN DAY's little brothers. It's not an entirely bad thing. The songs are decently written and sing-songy in a vaguely pleasant way. They seem to exclusively explore the junior high psyche. I'm not kidding. A little too cutesy, though. (BG)

(IRI7S Records, Suite 289, 4410 Mass Ave NW, Washington, DC 20016)

TOE TAG - "Righteous" CD

Man these guys sound like SLAPSHOT. And the singer sounds just like Choke. Hey they're even from Boston! They even do a LAST RIGHTS cover! I think you getting the picture. What threw me were the songs dealing with HIV, Chinese mafia, and pro-lifers. This wasn't the meathead rock I was expecting. This was decent, but forgettable. (RC)

(Cherry Disc, PO Box 990424, Boston, MA 02199)

TOUCAN SLAM - "You Can Take The Bottle..." EP

Poppy as shit, energetic, young, songs about girls, friends, god, angst. DESCENDENTS type stuff here. Some stuff reminds me of SCREW 32 from round these parts. (FR)

(Shazam, 802 N. Silver St., Olney, IL 62450)

THE TRAVOLTRAS - "Kill, Kill, Kill, Sex, Sex, Sex!" CD

Humorous punk in the vein of the CHEMICAL PEOPLE. Very sex-minded songs (with titles like "Virgins From The Planet Sex" and "Wet Beard Power") that don't really do anything for me. Musically, it's your typical pop-punk formula all the way. I'll pass. (BG)

(FTI Records, Zwenerdecreonstr 16B, 3021 WS Rotterdam, HOLLAND)

MUSIC REVIEWS

UPS! - 10"

Three women who play cool kinda spooky instro-surf. It's a bit like The CRAMPS minus the vocals, although one of the 8 song has vocals, which turns out to be a bad idea. (MC)
(Helter Skelter, Via Degli Ausoni 85, 00185 Roma, ITALY)

U.S. BOMBS - "Go Back Home" CDEP

SoCal punk rock with a Brit influence. 4 songs with a SHAM 69/BUSINESS feel. For a little background, an ex-SHATTERED FAITH member and a famous skater. Given my quest for balance, I know more about the former. A strong second outing (the 1st being a great hard to find LP, for me at least) from these guys. Tight, anthemic punk rock for old schoolers. (RL) (Alive Records, PO Box 7112, Burbank, CA 91510)

UNDERCLASS/HARD TO SWALLOW - split EP

Two contemporary hardcore bands from England here. Both bands play fast, chunky thrash with hoarse vocals, but UNDERCLASS are the more interesting to me. They're in the vein of BOB TILTON or BORN AGAINST, with really short songs and minimalist lyrics, while HARD TO SWALLOW are more straightforward but by no means generic. (AM)
(Days Of Fury, PO Box 65, Wallasey, L45 3QE, UK)

THE UNSEEN
PROTECT AND SERVE

THE UNSEEN - "Protect And Serve" EP

From a purely musical standpoint this is good record. Decent, faster-paced hardcore/Oi! with great snotty, snarly vocals that definitely lean in the Oi! direction. The lyrics are run of the mill "all the other kids think I'm weird" / "I don't care what you think" standard teenage fare. (KK)
(VML Records, PO Box 183, Franklin Park, IL 60131)

UPRIGHT - "Silent Oppression" EP

German hardcore with a late '80s straightedge approach - reminds me a bit of WIDE AWAKE with a few more mosh parts. Unfortunately, I thought that band was boring and this record doesn't have anything that special to it either. Songs about betrayal, friendship, animal liberation, and unity. Eight years have pasted since this style of music was new and fresh; it's time for something new. (MK)
(CTW, Achtermannstr. 29, Munster, GERMANY)

V PUNK - "It's Not My Day" CDEP

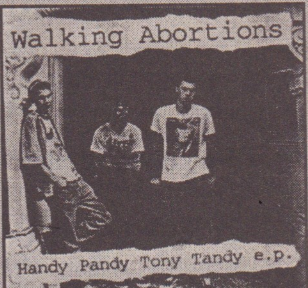
This German band's 5 song disc is mid-tempo melodic punkrock. Two tracks on here are covers of CHELSEA and FACE TO FACE. The vocals are sung in English. (MM)
(Weser Label, Postfach 150 231, D-28092 Bremen, GERMANY)

VULTURE CULTURE - "Artificial" CD

Sounds like a German combination of LIFE... BUT HOW TO LIVE IT? and SOFA HEAD, but nowhere near as good as either of those. The clean, soulless production makes all the songs sound the same, and if the singer is in fact German then that's one hell of a cockney accent she's putting on. Of course, she could be from anywhere, I have no idea, I'm just guessing. Apart from that though, this is an OK record, and if you were ever into SOFA HEAD (or DAN) you might want to check this out. (AM)
(Bitz-Core, Postfach 30 41 07, D-20324 Hamburg, GERMANY)

VOORHEES - "Smiling At Death" CD

When things are really going shitty, some turn to the bottle or dope to deal with their woes, but me, I turn to my stereo and loud volumes to drown out thoughts of unease. It's bands like VOORHEES that get me through the daily bullshit. Ultra aggressive hardcore from the UK rife with negativity that says 'fuck you' in so many ways, reminiscent of NEGATIVE APPROACH. This disc contains all their recorded material, a demo, the flexi, the "Violent" EP, "Spilling Blood..." LP, and previously unreleased cuts, including covers of BLACK FLAG, RAW POWER, and NEGATIVE APPROACH. If you have any brains you'll get this, crank it up, wallow in the hate and negativity... and be a better person for it. (MA)
(Grand Theft Audio, 501 W. Glenoaks Blvd #313, Glendale, CA 91202)


Walking Abortions
Handy Pandy Tony Tandy e.p.

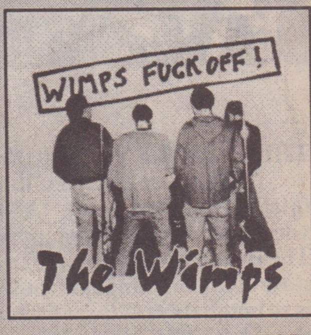
WALKING ABORTIONS - "Handy Pandy Tony Tandy" EP

Four young dudes from London playing traditional late '70s/early '80s punk rock and doing a good job at it. Mid-tempo, catchy and angry with great vocals and lyrics. While I can't exactly put my finger on it, but this really reminds of some old '80s British band...shit, it's going to drive me crazy. At any rate, if you're a fan of that style of music (and you should be), then this is for you. Only 333 copies out there. (KK)
(Incognito Records, Senefelderstr 37A, 70176 Stuttgart, GERMANY)

The Wildebeests
Hidden Charms . Don't Gimme no lip . Down in the Bottom

THE WILDEBEESTS - "Hidden Charms" EP

Well, to continue with my barrage of cynical record reviews this month—this band is about as bland as the neo-neo-'60s garage revival gets. They're Scottish and they probably want to be compared to the MILKSHAKES. Sorry. (PC)
(Screaming Apple Records, Dustemichstrasse 14, 50939 Köln, GERMANY)



THE WIMPS - "Wimps Fuck Off" EP

Yikes, another Dutch band!!!! I've noticed that a lot of these new Dutch punk bands are really not up to par. Pretty generic-like drunk punk slop. It seems as though those really bad volumes of "Killed By Death" have made their mark on today's popular music. THE WIMPS aren't the worst that I've heard, but they are far from the best. (SW)
(Eitje, Morgenstond 13, 5473 HE Heeswijk-Dinther, HOLLAND)

MUSIC REVIEWS

WITCHDOKTORS - "Spaceship Girl" CDEP

Not to be confused with the US band (they don't have the "k"), this is a Limey outfit who also do the '60s thang. Four songs of farfisa-powered pop, pretty well produced, slightly retro. Pretty putrid version of "99 Tears" and generally damn unexciting. (HD)
(One Louder, PO Box 1NW, Newcastle Upon Tyme, NE99 1NW, ENGLAND)

YELLBOY - "When I Went Away" EP

I don't know if this is punky pop or poppy punk, but it breaks no new ground, while avoiding being generic. The tunes are OK, with "Here We Go" being the only one catchy enough to etch itself into my brain. (MC)
(Boy-O-Boy/Greg Groiss, 171 Edgar St., Woodbridge, NJ 07095)

YOUTH GONE MAD - "Pollenate" CD

Okay, a thirty song CD. You know what that means. Rather than hear the whole thing I did a random sampling of the best 15 song titles. A schizo potpourri of '77 style punk, hardcore and neo-psych. No shit, there's farfisa and everything. They've been around forever and are good at what they do and as a result, you don't really notice that it's all recorded on a four track. All songs are nice and quick with male and female vocals. Thirty songs in thirty minutes and that's no lie. (LH)
(Panx, BP 5058, 31033 Toulouse cedex, FRANCE)

V/A - "Axhandle Punk Compilation" CD

HECKLE wants something real, TRUNK thinks fascism's for fools, LITTERBOX grind away like a dispirited coffee machine, SQUAT equate heroin with loneliness (I think), the BAR FEEDERS get lost in the supermarket, FUKNUT work for the FDA, the WHITE TRASH DEBUTANTES duck their usual lameness by covering a cool VKTMS song, the MCRACKINS play with the speeds on a TOY DOLLS record, the CASH REGISTERS spend their allowance on white sugar, UNCLE SKUNK warn of creeping monsters from the Id, BLANKS 77 burn every calender they see. The other four bands on this comp (HICKEY, the DREAD, PLOW UNITED, TRICK BABY) all deserve to have a drink purchased for them the next time you see them, because their songs are actually really *good*. Never thought I'd like a HICKEY song, but it's the best thing on here....happy now Floyd? (RW)
(Axhandle Records, 1827 McAllister St., San Francisco, CA 94115)

CHICAGO
The Bollweevils · 88 Fingers Louie

V/A - "Chicago Versus Amsterdam" EP

This is a cool compilation even if I don't really see the reasoning behind it. Some sort of punk exchange program? Great melodic hardcore from some of the best bands of both cities. FUNERAL ORATION are an old time favorite of mine. Also great on this are THE BOLLWEEVILS, 88 FINGERS LOUIE and NRA none of whom I knew very well. Definitely a pleasant surprise. (LH)
(Hopeless Records, PO Box 7495, Van Nuys, CA 91409)

V/A - "Finnish Drunks" LP

A bootleg comp of the 7"s by several mid '80s Finnish hardcore bands. Features MELLAKKA's "Ei" ('84) and "Itsenäisyyspäivä" ('85) EPs, ÄPÄRAT's "Häiriköt Tulee" ('85) EP, PAINAJAINEN's "Todistusaineistoa" ('86) EP, and RUTTO's "Ilmastoitu Painajainen" ('84) EP. Some of the best of the second generation bands, and since this boot supposedly came out in Japan, watch for a whole new batch of Japanese/Finnish-influenced HC bands to emerge, just like the Japanese/Latin American band trend. (TY)
(no address)

V/A - "For A Few Crash Helmets More" CD

While the lineup on this seems great, it's definitely not the listen it would appear to be. Almost a label sampler, with some percentage being demo/live stuff. Suffers from the problems most compilations seem to have - inconsistent quality, throwaway material etc. While any of the releases represented here might be a decent listen - this certainly isn't. Bands would include: BLANKS 77, INSTIGATORS, VARUKERS, INSANE, CONTEMPT etc. (TM)
(Retch Records, 49 Rose Crescent, Woodvale, Southport, Merseyside, PR8 3RZ, ENGLAND)

V/A - "4 Songs About Motorcycles!" EP

Once again I will take the liberty of renaming a record what it actually should be called: "4 Completely Tame Songs Vaguely Related To Motorcycling, 3 Of Which Sound Like Shit, And None Of Which Capture Any Emotion Even Close To That Captured On Any Davie Allan And The Arrows Record." THE BLENDERHED'S (sic), 12 POINT BUCK, and DAMIEN being the offenders, and STRATOCHIEF being half way okay. An extra raspberry goes to the genius responsible for the "Play this record loud!" in the liner notes. I'm gonna slam some helm on the next asshole who tells me how to play my records. (CH)
(Motorcycho Zine, PO Box 1564, Point Roberts, WA 98281)

V/A - "4 Vox Sake!" EP

Wow! Another 'V/A' record for me. My 'Caps Lock' finger is being worn down to a nub with all these band names. THE GREEN HORNETS play a moody, organ-heavy slower number, while THEE CYBERMEN have a more upbeat, Mersey sound. Both songs are great. THE PERVERTS give the best performance here, with "Down And Out", a quick fuzz stomper. And THE PERCOLATORS drag down an otherwise sharp record with a mundane version of the oft-covered "Be A Caveman". This is supposed to be a tribute album, singing the praises of Vox equipment, but even the sleeve admits "not all of the bands used [it]" Huh? (CH)
(Vendetta Records, 22 Byrd Close, Waterlooville, Hants, PO7 5UX, ENGLAND)

V/A - "Go Fuck Your Music Reviews" CD

Good idea - whip off a bunch of CDs, and give them away to introduce people to some bands. We'll see if this has any more impact than the other 'free' music projects - all too often, being free only equates to being ignored. Appearances from a dozen bands - the best of which were BOMB SQUADRON (catchy drunkpunk) and VIOLENT SOCIETY (hardcore). Also stuff from ODDNORMAL, NO FRAUD, FELIX FRUMP, DOG POUND and NOTHING YET among others. (TM)
(Stink Box Records c/o Heiko, PO Box 292, River Edge, NJ 07661)

MUSIC REVIEWS

V/A - "Hot Rods To Hell" CD

Here's a new one. A bunch of surf bands, instrumental and vocal, doing songs about cars. Jadedness aside, this is good. Bands such as: SATAN'S PILGRIMS, MARK BRODIE AND THE BEAVER PATROL, BOSS MARTIANS, BOMBORAS, SURF TRIO and more. I'd have to say THE TRASHMATICS version of "RPM" is my favorite on this. I just love that song. Also note that 10" includes an ASTRONAUTS (the German one) track not on this CD. (CK)

(Blood Red Vinyl and Discs, 2134 NE 25th, Portland, OR 97212)

V/A - "Japanese Mosh Bulls" CD

Seems that the moshcore wave is everywhere- for better or worse. This sampler of Japanese bands is a mixed bag - the contributions from HEAD BAD and E.S.I.P are right on the mark - energetic and original. Unfortunately, they're the only real standouts, the remaining bands being either uninspired (BENCH WARMER, BLOCKHEAD, STANCE OF CHAIN) or mellow (NEXT STYLE). While even the best material here isn't among the best worldwide, it'd provide a decent listen to any fan of the genre. (TM)

(Ultimate Records, 3-2-20-103 Jindaiji Mitaka, Tokyo, JAPAN)

V/A - "Japankore Omnibus Vol.2" LP

This is a compilation of all-female Japanese hardcore bands. THE GAIA are heavy motherfucking metal, speed metal at times, and they are really *great,* which is puzzling because I don't usually tread in that enemy territory known as speed metal. The bulk of this record is fast HC/metal, with the exception of HONEYBEE whose singer has a cute, helium-inflicted voice, and MELT BANANA who are buzzy, noisy, rad, kinda new wave. This LP should be sweet nectar for fans of fast, heavy, hardcore. (JN)

(JPO, Box 8511, Warwick, RI 02888)

SEX OFFENDERS

V/A - "Kansas City Hardcore Compilation Vol. 1" EP

Four Kansas City bands with one cut each on this compilation. The word "hardcore" in the title is a bit of a misnomer as all the bands on here fall into more of a hard-edged pop punk-rock thing than hardcore. That said, this is a really good sampler featuring THE BREAKUPS, SEX OFFENDERS, SWITCHSTANCE, and CRETIN 66. All four songs are very good which is a rarity on comps these days so pick it up. (MM)

($3.00 ppd: H/C Records, PO Box 32041, Kansas City, MO 64171)

V/A - "Locked-in Volume 3" LP

The third volume of the series which bills itself as "Twenty raw and primitive slabs o' Surf and Garage Rock n' Roll fun…" Plenty of cool tunes from bands like FREA & THE DACTARIS, THE FIREBIRDS, THE LOUIS PROCOWSKI SEVEN, The GARY 7, and others. (MC)

(Alopecia Records, 35 Mill Lane, Benson, Oxford, OX10 6SA, ENGLAND)

V/A - "Live At The Blue Flamingo" LP

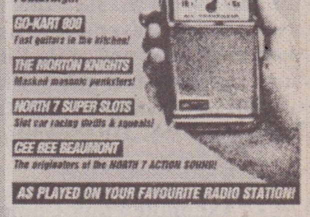
Shit! The best live LP since RITCHIE VALENS' debut! Recorded with a wire coathanger onto a piece of soggy cardboard for the good sound! I can't even make out one of the STRETFORD songs! Fuck it! The PARANOIDS are the comers! Respect is for losers! I'll take contempt any day! The SATANS make history with "Snake Eyes", the best song on here! They broke up! Fuck all! The audio equivalent of your tenth beer, matey! Listen to the INHALANTS here and be happy! They broke up too! Damn it! The PEENBEETS win the most- annoying-guitar-sound award! It's still ringing in my skull twenty minutes later! More! More! The shit burns but it's a good stink! The MOTARDS are on this thing too, god bless 'em! The singer isn't as cute as he thinks he is! Who is! There is a light which never goes out! Every day is a struggle but thank you HORMONES! Maybe! I wish Lester Bangs was still alive! Sometimes! Get this thing from the crafty situationists at... (RW)

(King Mob Records, no address of course...)

V/A - "North 7 Action Sound" EP

Here we have four bands from the UK doing a good take on the 'San Francisco' sound of a few summers ago, when the sidewalk ran red in front of the Purple Onion and North Beach was left a burnt-out shell. Kids! Must say that the girls totally take this one, GO-KART 800's "Vat 69" and NORTH 7 SUPER SLOTS's '77 via '66 thing leaving the boys weeping in their cups. Hey MORTON KNIGHTS! The future is now! (RW)

(Real Records, 13 Bell Hill, Petersfield, Hampshire, GU32 2EH, UK)



REAL RECORDS invites you to tune into the...

NORTH 7 ACTION SOUND!

Featuring...

GO-KART 800
Fast guitars in the kitchen!

THE MORTON KNIGHTS
Masked monastic punksters!

NORTH 7 SUPER SLOTS
Slot car racing thrills & squeals!

CEE BEE BEAUMONT
The originators of the NORTH 7 ACTION SOUND!

AS PLAYED ON YOUR FAVOURITE RADIO STATION!

V/A - "On Guard For Thee" CD

This is an Australian compilation of mostly better known Canadian garage/pop punk bands. There are strong tracks on here from HUEVOS RANCHEROS, CUB, SMUGGLERS, McRACKINS, THE STINKIES (ex-LEATHER UPPERS) and 12 others. (MM)

(Au-go-go, GPO Box 542d, Melbourne, Vic 3001, AUSTRALIA)

V/A - "Searching For Cool" EP

TEENGENERATE of course gives us the best number here, with a swell version of "Hippy Hippy Shake." For goodness saki! THE BREADMAKERS do a decent rock n' roller, "Louisiana Hanna". THE DAYTONAS suck, plodding through a forgettable vocal surf turd. And THE SAUCERMEN cover LINK WRAY. Wow. (CH)

(Corduroy Records, 41 Fellows St. Kew, Vic 3101, AUSTRALIA)

V/A - "Shut The Gate, Suzy, And Don't Let Me In" CD

Rock n' roll punk in a damn good way here. A real decent collection of previously released material from the likes of: GAUNT, NEW BOMB TURKS, GORGONS, LUNKHEADS, SQUARES, PERVERTS, BRAND OF SHAME etc. Kinda hip-ish scuzzy hot rod stuff, but never too over the top. With low-budj packaging like this, those body shop jacket, aces tattooed boys won't even notice this in the racks.(RY)

(Nitro/Demolition Derby, Tervuursestwg 1h, 1820 Perk, BELGIUM)

MUSIC REVIEWS

V/A - "Short Sharp Shock" CD

A collection of rare 1977 mostly UK independent punk. 70 minutes of 12 singles with all tracks included. BLITZKRIEG BOP, NEON HEARTS, JERKS, THE PANIK, etc. etc.. Some of this stuff is generic punk/new wave but some bands are cool. Kinda disappointing compared to, let's say, the "Streets" comp as far as quality 1st wave UK punk rock. Still a bargain and convenient for collectors. (RL)

(Overground Records, PO Box INW, Newcastle upon Tyne, NE99 INW, UK)

V/A - "Superyobs" LP

Wow! This is overall one of the best oi!/skin comps comparable with "Strength Through Oi!" or "United Skins" in present day times. Besides the ultra-delux full color packaging, you're ears are treated to the best in American and, surprise! Japanese oi! And unlike WWII Japan is the obvious winner despite the heavy U.S. powerhouses like The TEMPLARS and The TOUGHSKINS. Some of the great JAPANESE tracks include the "All Skrewed Up" style of BLADE's appropriately titles "Skkkrewed Ravers, the almost pop sounding punk of ROUGHTRADE (They do wear Fred Perry's tho), and the gruff oi of SIDEBURN. Some other highlites include the TOUGHSKINS' cover of ANGELIC UPSTART's classic "England" and the great Brit-influenced (what else) CHOICE song. An excellent value for your hard earned dollars/yen. (EY)

(Vulture Rock, PO Box 40687, Albuquerque, NM 87196)

V/A - "Tatterfrock" EP

This is actually a zine called *Tatterfrock* which includes this 4-band comp. I haven't read this issue yet because I'm a record reviewer not a zine reviewer, but I know that past issues have consisted of a lot of traveling stories, interviews, and some pretty hard to read handwriting. Now to the record.. HELLBENDER are JAWBREAKERresqe in some good ways; nice flowing vocals over changing rhythms. TRUSTY is a Dischord band that actually like just a normal, good melodic punk band. CHISEL do a weird, catchy '60s garage-influenced '70s rock song played by a '90s punk band. And then there's SIDEKICK KATO—a bunch of emo nancy boys who are probably responsible for the death of Darby Crash. This zine/record is well worth the price, though. (PC)

($3 ppd: Tatterfrock, PO Box 51305, Kalamazoo, MI 49005-1305)

V/A - "The Day The Needles Stood Still" CD

User-friendly digital compilation of six 7" singles recently issued on the Alternative Tentacles Label, who has always pushed musical extremes with mixed results. This batch fairs pretty well and steps outside anything that could be pinned as any "A.T." sound (if there is one), and on the whole is pretty abrasive from the jerky Big Black punches of Finland's RADIOPUHELIMET, the gravel-voice folk punk of S.F.'s LIFE AFTER LIFE, PACHINKO's damaged noise-rock, the total MR. BUNGLE-style quirk of SATURN'S FLEA COLLAR, to MOLOTOV COCKTAIL's and BUZZKILL"s oddball banging upbeat snot-vocaled punk. (KS)

(Alternative Tentacles records, PO Box 419092, San Francisco, CA 94141-9092)

V/A - "This Is Psychobilly" CD

Considering the overkill I've been experiencing lately with this stuff, I can actually give this CD some credit. There is plenty of good stuff on here, especially for people who like British bands like the METEORS, and psychobilly of that ilk, as in leaning more toward the fast and the punk. I enjoyed most of all: the BATMOBILE, DEMENTED ARE GO, KING KURT, FRENZY, and the many new METEORS tracks as well. Worthwhile! (RY)

(Nectar Records, 10 Allied Way, Acton, London, W3 ORQ, ENGLAND)

V/A - "Trash On Demand" LP

Jeff Dahl collects his favorite stuff and creates this comp. The ilk of band-type you can imagine, lotsa RAMONESy, DOLLSy kind of shit. His liner notes promise that this is made up of the cream of the "cool bands out there". Well it holds up to that promise about 60%, I'd say. There's definitely some real great shit on here, like JESSE HECTOR & The GATECRASHERS (England), The 69 EYES (Finland), FIFI & The MACH III (Japan), The SPENT IDOLS (San Diego), The REMAINS (Japan). It's a good listen in all, and worth having, if only for side 1. (RY)

(Ultra Under Records, PO Box 1867, Cave Creek, AZ 85331)

V/A - "12 Songs You Won't Like By 12 Bands You've Never Heard Of From Boise, Idaho" LP

Actually, this is pretty cool. It's got a song about Reagan on it. It's all bands from '95 from Boise that yeah, you've never heard of: The ADVERSIVES, SKIDFISH, ANGERED YOUTH, CITIZEN ANGST... and the big name here being HAGGIS! All tearing out 1-2 punkers (many with heavy early Lookout influence), with an odd ska or arty/keyboard song filtering in. The jaded would call this generic, but the beauty of the documentation of a small scene and the sense of fun shines through. Up there with "This Is The Central Coast Dammit!" and "This Is Phoenix Not The Circle Jerks". Limited to 500. (KS)

(Spudtown Records, 2255 Paradise Lane, Meredian, ID 83642)

V/A - "Vulture Rock Promotional EP. No. 2" EP

You streetpunks and bootboys already know that Vulture Rock is the primary source for oi records. Here's a sampler of future and current releases. First ya got POBEL AND GESOCKS from Ruhrpott, Germany, with their seasoned pub-rock sound. The SIDEBURNS cut is a fine rough and tumble oi gem from "Super Yobs Vol. 2". These Osaka, Japan skins kick your ever-lovin' ass! FULLY LOADED features Adrian from the TOUGHSKINS doin' "Kaos On the Run"; this is a new band to watch for. Next, THE SYSTEMATICS give you political-punk, straight ahead no bullshit. The song "Vivisection" contains a scathing indictment of animal testing. Great! Finally the mighty TOUGHSKINS relinquish a superb song that came from the LP sessions. It's called "Love to Hate" and it fuckin' kills! (BR)

(Vulture Rock, PO Box 40687, Albuquerque, NM 87196)

V/A - "Wood Panel Pacer Wagon With Wheels" LP & EP

Are you fortunate enough to remember or own the "We Got Power" LP that Mystic put out in 1983? Well, this bit of David Hayes insanity rivals that classic, outdoing it in quantity (100 bands here, a new record!), and in the same zone of quality. Obviously too many to mention, you get known and unknown, turning in a hundred short songs that, amazingly enough, *are* generally songs (meaning not as much grind as I thought), and generally way above average punk and punk/hardcore. Maybe it's because the bands had no space to waste, but they really crank 'em out with no room for loss of attention. I generally dislike comps these days, but this one is way fucking special. DJs will hate it! (TY)

(Too Many Records, PO Box 1222, Spokane, WA 99210)

SUBTERRANEAN
MAIL ORDER

GUITAR WOLF
"Run Wolf Run" CD

Now out in a cheap US pressing, the only CD release by these legendary Japanese garage rock monsters! Awesome, gnarly, lo-fi, grungy noise, as filthy and ragin' as you can get!

CD $9.65

COCKNOOSE
"All Jacked Up"/"The Country Song" 7"

"All Jacked Up" is an ultra-aggro-punk anthem, while "Country Song" is more of a shitkickin' party song. As always, Cocknoose rocks like hell with their no-compromise punk attitude!

7" $4.25

COPASS GRINDERZ
"Rokuonki '91-'92" CD

Now out in a cheap US pressing, this CD has live performances from one of Japan's heaviest, most brutal garage-punk bands. Think noisy, powerful, hammer-headed punk rock. 16 songs, 60 minutes.

CD $9.65

U.G MAN
"Thin Boy"/"Edible Asshole" 5"

Two short, noisy blasts of pure, spazzoid jazzpunk on a 5", glow-in-the-dark vinyl disc. Limited edition, of course! Japanese import.

5" $6.30

KNOCKABOUTS
"On Suffering Remembered" 7"

Funny, sloppy, upbeat-without-being-sappy, and sometimes pissed garage hardcore from Alabama's punk rock yesteryear finds the light of day. Check out their great "Shit Home Alabama" takeoff. The fold-out sleeve reprints an MRR interview from 1984!

7" $3.65

SCREAMIN' MEE-MEES / MIKE REP & THE QUOTAS
"Cartoonland"/"Aliens in Our Midst" split 7"

Long promised tribute to 1977 Sacramento legends The Twinkeyz finally here. The spirit of true Underground American rock continues.

7" $4.00

THE FINGERS
"Melons on Melrose" 7"

Jason and Shane White of Rip Offs fame recorded these songs in order to get shows 6 years ago. Titles include "She's Just Eleven," "Supermarket Flirt," and "Go Out With Me." Some of these are on blue vinyl, it is up to you to deem them collectible.

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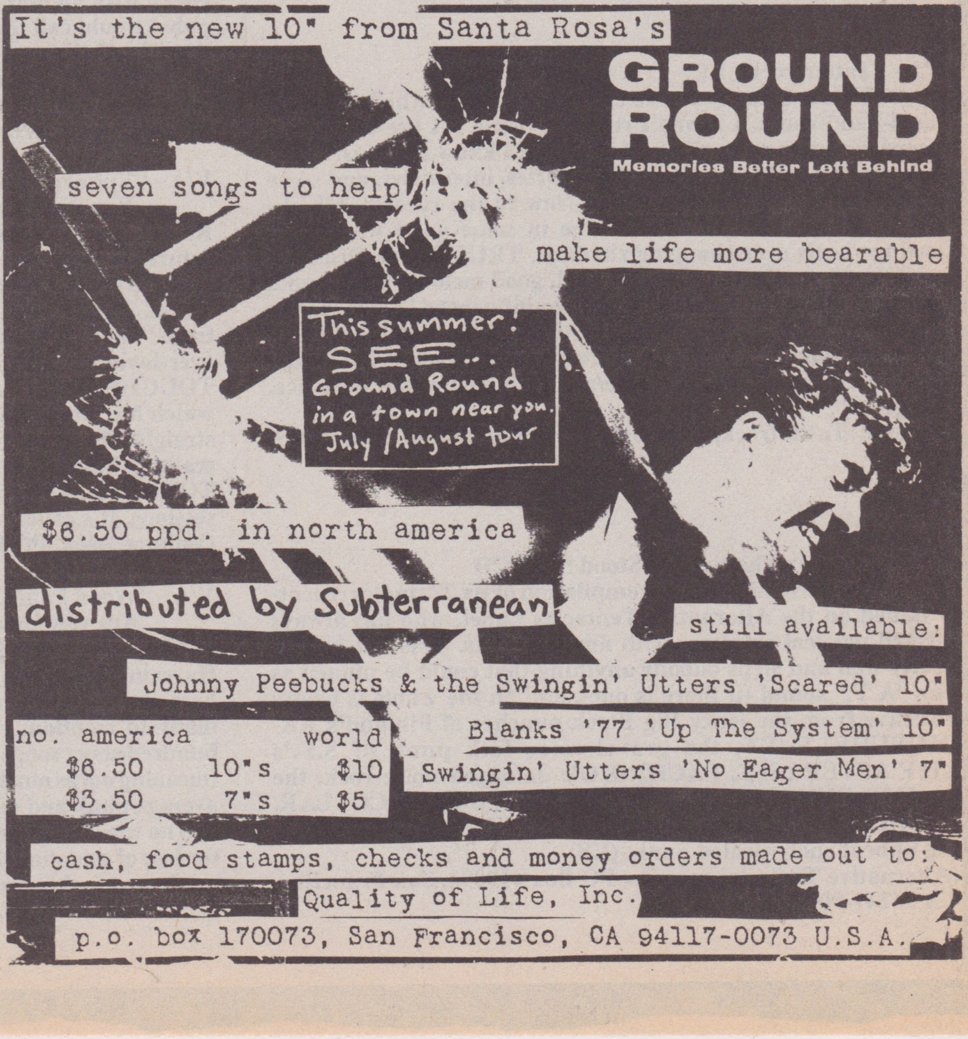

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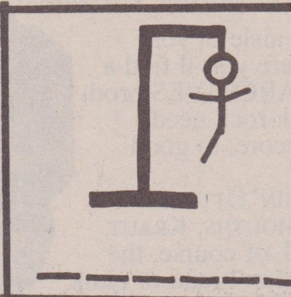

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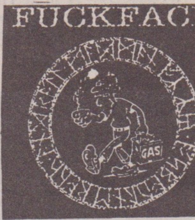

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fig. 25

The Van Pelt
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Native Nod
Lower G.I. Bleed 7"
2 new songs that appear on the CD

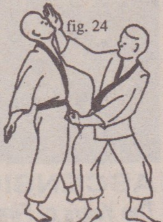
fig. 24

fig. 22

Native Nod
- Today Puberty,
Tomorrow The
World CD
9 songs 30 mins.

1.6 Band
Broke Up CD
23 songs, demo and all

fig. 17

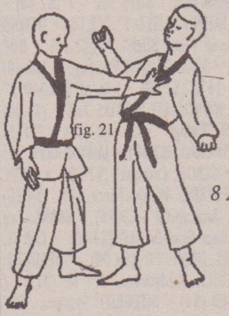
fig. 21

Chisel
8 AM All Day LP/CD/Cass

Rye Coalition
New Sheriff in Town 7"

fig. 18

Other Stuff I sell:
Gern023 Weston-Splitsville CD
Gern020 Weston- Teenage Love Affair 7"
Gern019 Chisel- Nothing New LP/CD
Gern016 Merel-Discography CD
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Gern014 Rorschach-Autopsy CD
Gern013 Weston-Real Life Story....LP/CD
Gern012 Chisel-Sunburn 7"
Gern010 Garden Variety-s/t LP/CD
Gern009 Native Nod-Bread 7"
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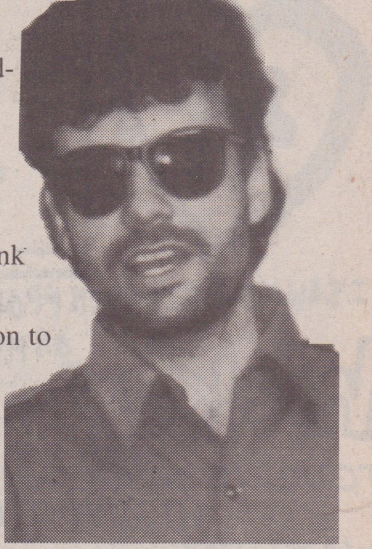

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VACUUM

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AMEBIX	Beginning of the End	1st 12" and 2 EP's collected!	I dunno	CD	12.00
ASSFORT	S/T	Top notch Japanese HC - domestic \$!	Prank	EP	2.75
CRUNCH	Benvenuti	Awesome Italian Hardcore - diverse!	Torino	EP	3.25
DEAD STOOL PIGEON	This World	X-MLB return - unapologetic political HC	Mad Mob	CD	10.00
DOOM	Fuck Peaceville	37 tracks - the old & great redone	Profane	2xLP/CD	10. ea
ENGINE	Number 3	Los Crudos, Spazz, Assfactor 4 etc	Engine	Print	2.00
FINAL CONFLICT	Institution	SoCal's best crank out another	Bacteria Sour	EP	3.25
GAUZE	Coretic	Fuckheads / Equalizing Distort + More	Nightmare	CD	10.00
GISM	Human Condition	Awesome boot LP - hurry, ltd quantity	Absolute Power	LP	10.00
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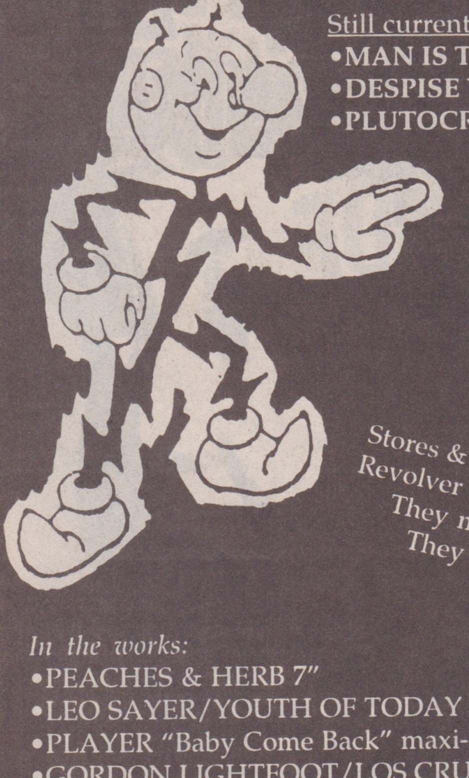

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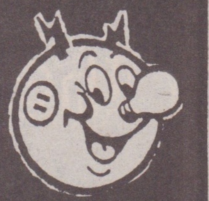

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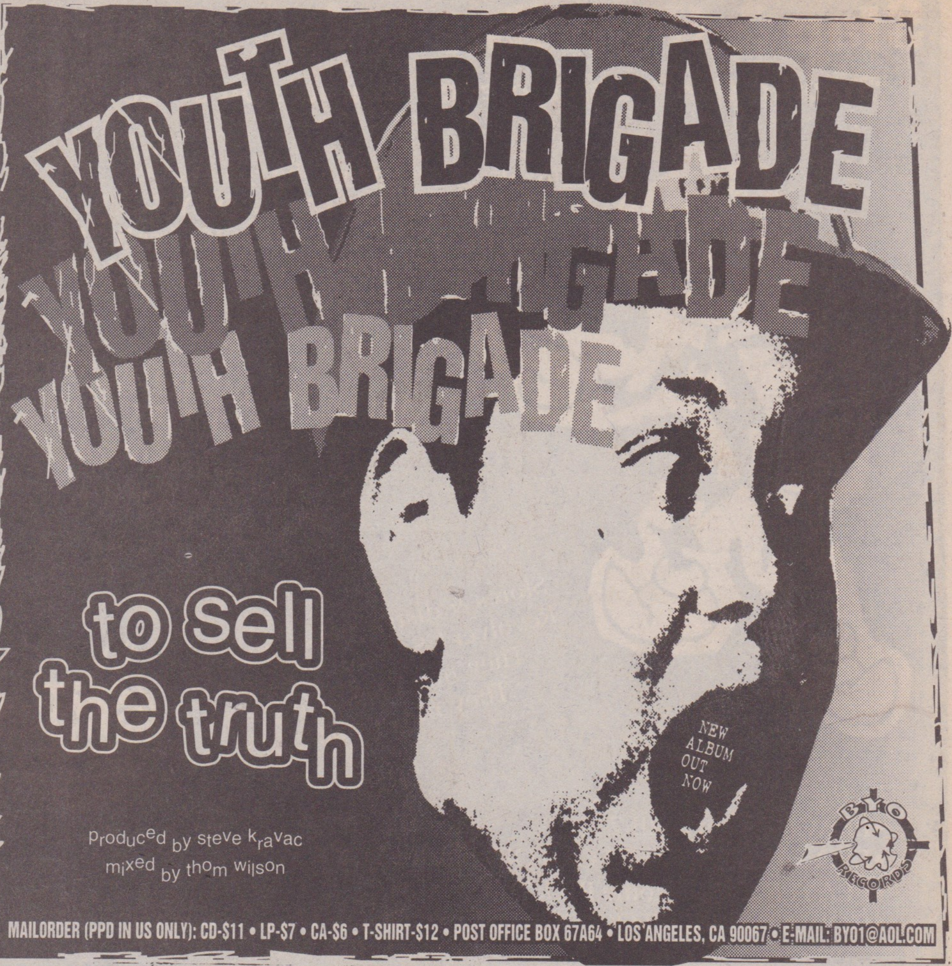
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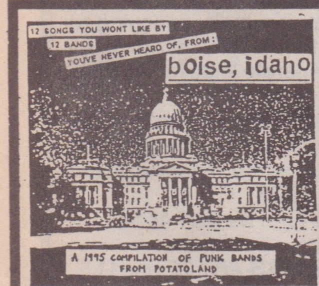
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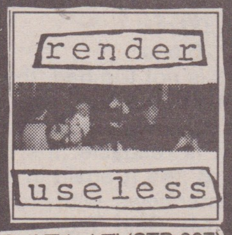

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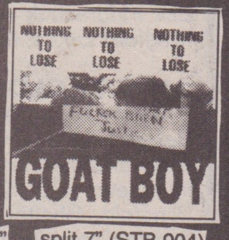

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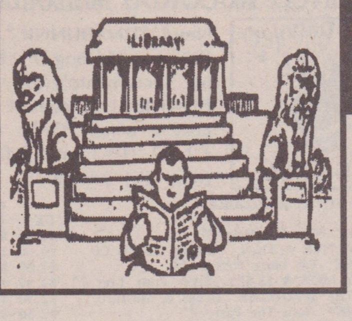

BETWEEN THE LIONS

Reviews by: (MA) Matt Average, (JB) Jodi B Feldman, (MD) Mikel Delgado, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (MJ) Mary Jane Weatherbee, (TM) Timojhen Mark, (AM) Allan McNaughton, (JM) Jeff Mason, (KQ) Kim Quality, (JR) Jeff Random, (CS) Chris Snak, (JW) Joe Whiting. *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippy new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks, Matt Average

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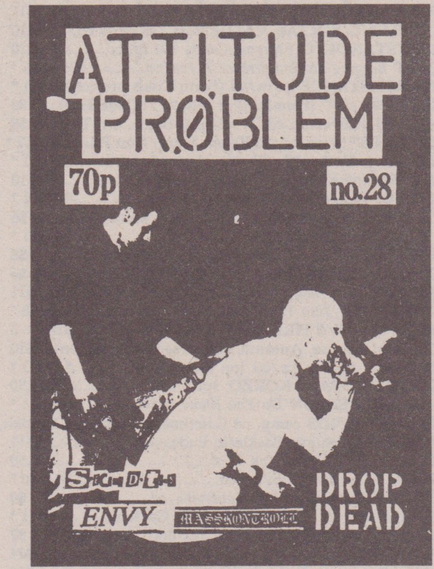
Andy Johnson / PO Box 56 / Moravian Falls, NC 28654

ANTHEMS #1 / $1.00 ppd
8 1/2 x 11 - copied - 26 pgs
For a first issue, this is not too bad, the interviews are slightly better than average, and except for an outbreak of bad poetry the rest of it is readable. It's a good start, I'd like to see it again in a couple of issues. Interviews with Ten Yard Fight, I Love My Shih Tzu, and Adam West. (JW)
Zak Kindrachuk / 106 Meeshaway Tr. / Medford Lakes, NJ 08055

ANXIETY CLOSET #7 - $2 ppd
8 1/2 x 11 - copied - 58 pgs
Before I say anything, let me say that this is an excellent zine. That said- sXe zine. Interviews with: Chokehold, Quicksand, Blindfold, Shelter and Kite Eating Tree. Articles include: fascism in hardcore, a comparison of crossing the US-Canadian and US-Mexico borders, first aid for cats and dogs. Reviews and Simpsons trivia and honest criticisms of Krishna consciousness. This zine is really great. It is preachy, but it gives space in the zine itself, for those criticized to speak for themselves. Wow.(JB)
Anxiety Closet Fanzine / 4 Leona Terrace / Mahwah, NJ 07430-3025

ATTITUDE PROBLEM #28 / $3 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
This is a good English zine, more like a peace punk type you might have seen in the 80's. Interviews with Special Duties, Envy, Drop Dead, and Masskontrol. Also has some cool pieces on voting, and some protests going on in England over live animal exports. It's odd that this kind of political punk seems so rare, there used to be tons. (GF)
PO Box 2576 / Colchester, Essex / C03 4AY / England



THE BAFFLER #8 / $6 ppd
6 x 9 - printed - 128 pgs
The Baffler reads like an anti-*New Yorker*. It's cultural criticism tends towards debunking things you might've seen in *The Economist* or *The Wall Street Journal*. Anti-Tarantino pieces, old jazz guys, a history of gay porno films, poetry, fiction, plenty more. Informative, but too much "I finished college" style writing for my tastes. (JM)
PO Box 378293 / Chicago, IL 60637

BIKER PRIDE #9 / $2 ppd
5 1/2 x 17 - copied - 24 pgs
Another great issue with hours and hours of reading enjoyment. Much more than bike stories and helpful bike hints, there's a huge article on free trade (3 1/2 pages!), a thing on the consequences of slack, a poem, and so much more that I haven't even started to think about it all yet. Buy. (KQ)
PO Box 2275 / Minneapolis, MN 55402

BRV #9 / 3 stamps or trade
5 1/2 x 8 1/2 - copied - 28 pgs.
Oh, I just have to say it: EMO!! Ugh, I am so sick of photo after photo in zines of stylish boys emoting and rocking out. Regardless, well, um, it's really annoying to read as well, due to the editor splitting wo rds up onto two separate lines for no good reason exce
pt to bother me (see what I mean?!? - use a fucking hyphen!). The content: some strange fiction and some rambling about bands and zines. (MD)
PO Box 470923 / Br. Hts, OH 44147

BUGS AND DRUGS #6 / $5 ppd U.S. or $3 Europe
7 x 9 1/2 - offset - 32 pgs
B&D is completely hilarious. Yes, it is juvenile, stupid humor but it slays me. It's really British humor, so if you aren't familiar with some of that cultural stuff you might find this hard to understand. Of course, even if you are you might find it that way. For this issue they have moved to comic format. B&D is done in cut and paste style, with lots of insane stuff. I like the "We Hate Mick Hucknall Club", comics of Blur and Supergrass done in Viz style, the trading cards where they make fun of different personality stereotypes (like punk band members) which is an ongoing thing with them.. There is lots to check out in here and I would highly recommend it if you have a weird sense of humor, but it's definitely not for the faint hearted. (MJ)
PO Box 960 / Bristol BS99 5QU / UK

CAN CONTROL #11 / $4 ppd
8 1/2 x 11 - offset/glossy - 32 pgs
Slick-ish graffiti magazine with many color and b&w photo reproductions throughout. No commentary on the pieces within, but

there's an interview with a Danish writer about the European scene that's pretty good. I know there's a graff-punk connection somewhere.... (KQ)

Blip Industries / PO Box 61069 / Seattle, WA 98121

CAROTHERS BROTHERS #6 / $1.00 ppd

5 1/2 x 4 - copied - 40 pgs

This small zine explores the scenes in the Fergus Falls, Minnesota and Fargo, North Dakota. Mostly the zine deals with relationships and personal observations about the weirdness of others. This zine is in the vein of Cometibus. (HH)

PO Box 281 / Fergus Falls, MN 56537

CATSCRATCH #3 / free

7 1/2 x 9 - copied - 24 pgs

I didn't realize Carmella from Short Dogs Grow did a zine. Cool interviews and reviews covering girl bands like The Red Aunts, The Creamers and Bimbo Toolshed. Nice looking and well worth sending stamps for... (LH)

PO Box 26538 / San Francisco, CA 94126

CHUNKLET #11 / $5 ppd

7 x 8 1/2 - offset - 72 pgs

This is one of those zines you really don't want to like, but it ends up sucking you in anyways - almost like those sleazy "tabloids..." It's slick with a cool layout and a little hip and name droppy, but interesting and packed! Asides from the usual reviews are interviews with X-Ray Spex, Spent and Azalia Snail. There's even pieces on being annoying, avoiding masturbation and a who's who photo spread! All this and a Don Caballero 7" in this guilty pleasure... (JX)

PO Box 2814 / Athens, GA 30612

COUNTER INFORMATION #45 / donation

8 1/4 x 11 1/2 - copied - 4 pgs

Working class/anarchist newsletter covering the UK as well as uprisings + police actions worldwide. Short + informative. If you follow Lefty Hooligan's column you'll appreciate this. (JM)

Transmission / 28 King St. / Glasgow G1 5QP / Scotland

COWPAT # 6 / $2 ppd or 50p in UK

5 3/4 x 8 1/4 - copied - 24 pgs

A fine-looking zine with interviews of just the right length and depth with Lois Maffeo, Tilt, the Mad Monks, and Starved and Delirious. There's a column on how to do a US tour after playing just one show in England, and a take on the question: Are all skaters still really clueless morons? Well worth the cash. (KQ)

Kingswood Lodge / Swan Bottom / Gt. Missenden / Bucks / HP16 9NU / UK

DEE DEE'S KIDS #7 / $1 ppd

8 1/2 x 7 - copied - 32 pgs

In this issue, Mr. T Ex., The Breakups, Bubble Boys. I thought this was a pretty good humored music zine. I liked the piece examining the changes of Motley Crue over their career. The only thing I didn't like was his tirade about Riot Grrl zines; he probably thinks he was being even handed, but just highlighted one of the main problems men have understanding the shit women go through in our society. (GF)

PO Box 591 / Kearney, MO 64060

EARQUAKE #46 / $2 ppd

5 3/4 x 8 1/4 - copied - 24 pgs - French

Interviews - Dickybird, Coche Bomba, Naked Aggression, De Crew, Frammenti, NRA - plus zine/record reviews. Neatly laid out with grainy photos. Editor claims you can learn French by reading this; he learned English from MRR! (JM)

Fred Leca / Le Menil / 88160 Le Thillot / France

FOE
FREEDOM OF EXPRESSION
#34 FREE
INTERVIEWS
Integrity
BROWN LOBSTER TANK
X-DEAR AFRO-X
MR. YUK
PICTORIAL
HOW TO BE
Annoying
THE MOST VERSATILE WORD IN THE ENGLISH LANGUAGE
L.V.H.C.
LOCAL SCENE REPORT
PLUS
REVIEWS
+
EDITORIALS

FREEDOM OF EXPRESSION #34 / free

8 1/2 x 11 - newsprint - 48 pgs

This zine has got all the standard shit like reviews and interviews and editorials. But what I really like about it is the bits of gossip. It makes me wish that every town had a local only punk zine with news, info and gossip about their hometown scene. (LH)

PO Box 4 / Bethlehem, PA 18016

FUCKTOOTH #20 / $2 ppd

5 1/4 x 8 1/2 - printed - 92+ pgs

1st third of this is Jen's "rants", which are more thought-out and well-written than most "articles" found in zines. She covers activism, school, the punk scene, personal stuff + loads more in 30 pages then there's 20 pages of great interviews with well and lesser-known scenesters talking about what they put into + get out of punk. Then 40 more pages of Jen's + other folks writing (of equally high quality) - women's health, wolves, economics, non-monogamy, the pigs, reviews, letters, contacts. I was really moved by reading this and cannot recommend it enough. (JM)

Jen Angel / PO Box 3593 / Columbus, OH 43210

FUKT #7 / $2.00 ppd

4 1/4 x 5 3/4 - copied - 24 pgs

This is my favorite mini comic these days. This issue has a long adventure with Egg and Tongue going to visit an older relative who likes to go drinking and is basically a hesher, then there are a few short ones to close the issue off. To reveal anymore would be wrong. This also comes with a calendar to enjoy through the year, til next February!! (MA)

Ian Jeans / PO Box 4257 / Stn E / Ottawa, ON / K1S 5B3 / Canada

GARBAGE #1 / $1.00 US ($2.00 world)

8 1/2 x 11 - copied - 32 pgs

Off to a good start - a recent Siege interview (!), Dystopia interview, tons of reviews and editorials. The editorials are pointed and name names - the kind of confrontation I like. Good stuff. (TM)

PO Box 144 / West Bend, WI 53095

GIMP #2 / $3

8 1/2 x 11 - offset - 40 pgs

Something of an indie-rock mag here, what with an Echobelly interview and a Ween tour diary, but also features stuff on technology, aliens, performance artist Suran Song and original Riot Grrrl Elena Humphreys. There's also a few pages of record reviews and some paranoid ranting by Guy Heller of the Moistboyz. (AM)

Gimp Zeen / PO Box 154 / New Brunswick, NJ 08903-0154

GRUBENHUND #2 / $3.00 ppd

11 1/2 x 8 - printed - 60 pgs - German

There are interviews with Pest, Tony Buck, Ed Hall Zeni Geva, Sonic Outlaws, and Flaming Lips. It has articles about the internet and East Timor plus lots of record reviews. The zine has a stark contrast lay-out with a few interesting photos. (HH)

Richard Rappel / Musilplatz 5/5 / A-1160 Vienna / Austria

HEFT #16 / $4 ppd

8 1/2 x 11 - offset - 56 pgs / German

A music monster from Germany with such bands as Gang of Four, God Bullies, Max Muller and the Bastards, It also has lots of reviews - live and recorded, essays, stories, rants and trivia. One of the better German zines I've seen. (JX)

Franco Kroschewski / MethfesselstraBe 10 / 20257 Hamburg / Germany

I STAND ALONE #5 - 2 ppd

8 1/2 x 11 - copied - 33 pgs

Another really terrific sXe zine that does almost no preaching. Which is amazing considering this is a vegan sXe political zine. Interviews with: Kurt Schroeder of Catalyst Records, Guilt and Matt Loeser (local celeb, I guess) Also record, zine and scar reviews. The best thing about this zine is the back part, which is reprints of Ecowar and Project Vegan fliers, that the editor's friend, who died, did before he died. (obviously) Also included are some stories about and memories of the dead friend. I know it sound cheesy and sappy, but I found it honest and truly touching.(JB)

Adele / 1021 Cedar Pt. Rd. / La Grange, KY 40031

INCROWD #14 / $1.00 ppd
8 1/2 x 5 1/2 - copied - 36 pgs
A pretty good interview with Napalm Death, along with an article on why Elvis is better than the Beatles(which you already knew). Plus aggressive driving behavior and no reviews. Pretty decent overall. (JW)
PO Box 14088 / Berkeley, CA 94712-4088

IT'S ALIVE #3 / 3 IRCs or Trade
5 1/2 x 8 1/2 - 56 pgs / English
Well done music zine from south Holland, with interviews from Slapshot, CIV, White Devil, the Bruisers, Backfire, Doughnuts, Flying Embryo's, UK Subs, Zwaar Klote, Discipline and Awkward Thought. Plus, there's lots of music reviews and show reviews and local info. (JX)
Roel Nieskens / Kapelaniestraat 27 / 6031 BW Nederweert / Holland

KILL JOCK STARS #6 / send a stamp
8 1/2 x 11 - copied - 12 pgs
This issue is basically just reprints from previous issues. Just bits of rants and letters and commentary. If this zine is new to you as it is to me, it's worth checking out considering it only costs a stamp... (LH)
PO Box 956 / Palm Desert, CA 92261

LESS THAN ONE #3 / $2.00 and stamps
8 1/2 x 11 - copied - 76 pgs
Whoa!!! This zine is thick! Reggie packs another issue beyond capacity with interviews and reviews, plus a few comics and opinions scattered through out these pages. This installment offers interviews with Dystopia, Extreme Noise Terror, Sepultura, Spazz, Hellkrusher, Hiatus, Brutal Truth, Neurosis, Sarcasm, Napalm Death, Kind Diamond, Ancient, FYP, Cathedral, Capitalist Casualties, Suppression, Karp, Violent Headache, and a truckload more. This one is a must have. (MA)
Reggie Rosales / PO Box 104 / Wilmington, CA 90748

LIMO LIFE #4 / $3.00 ppd
11 1/2 x 8 - copied - 72 pgs - French
There are interviews with Defiance, Partisans, Gasteropodes Killers, Broks, Amnezicks plus plenty of other bands. There are also some record reviews and ads. Finally there are some interesting graphics and photos. (HH)
4 rue Balzac / Villeneuve St. Georges / France

LOLLIPOP #25 / $2.00 ppd
8 1/2 x 11 - printed - 68 pgs
A totally awesome zine, with a slick, glossy cover. Great interviews with Killing Joke, Skrew, and Eye Hate God. Lots of reviews, of just about everything that relates to punk music, and some good writing to fill up the pages in between. Plus an interview with John Lennon. (JW)
PO Box 147 / Boston, MA 02123

LOVE & RAGE #7/1 ($1.00 ppd
17 x 11 - newsprint - 18 pgs
L & R is a newspaper for the anarchist movement. In this issue are updates on the latest issues and struggles world wide. Included is an in depth analysis of Marxism from an anarchist perspective. This is a good place to stay a breast of current political issues. (HH)
PO Box 853 Stuyvesant Stn / New York, NY 10009

LUX #4 - $1 or 2 stamps or trade
5 1/2 x 8 1/2 - copied- 26 pgs
Kinda funny sorta stupid zine by 2 girls who think they are superkool. Maybe they are, but if ya gotta toot yer own horn... Anyway, inside is some fan/hate mail, ask the vegan, a rant about Factsheet 5, some reviews and the rest is all these 2 indulging each other's hipness. But in an amusing way, sort of.(JB)
Lux / 5412 Wallingford Arch / Virginia Beach, VA 23464

garbage
SIEGE

MAKE ROOM #8 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 22 pgs
No staples, and half of the pages are printed upside down to make it even more difficult to read - wait, it's because this issue is a split with "Enter Title Here" zine (which consists of three or four pages of movie reviews - "Name of the Rose", "Electric Dreams", etc. and 'zine listings). "Make Room" was the 'zine that actually sent this in for review, though, so they deserve more of our attention. Featured - an interview with everyone's favorites The Makers, Garfield clip-art, the usual props for the Oblivians, Phantom Surfers, and the like. (JR)
3118 Keller / Temple, TX 76504

MAYHEM #3 / 2 stamps or trade
5 1/2 x 8 1/2 - copied - 20 pgs.
Self described "anarcho-literature" that could put me to sleep with it's dull layout and dry writing style. There's writing on Chinese activist Qiu Jin, sexism, the news, cops, the war on drugs as well as some fiction. Most of it is pretty simplified or adapted from other sources (i.e. Z Magazine) - I'm just not into using fanzines as my source of international news. However, this person has their heart and intentions in the right place. It's just the age old dilemma of trying to make activism and politics inspiring in a culture that thrives on instant gratification. (MD)
The Open Eye / PO Box 1602 / Eugene, OR 97440

MONKEY MAGNET #3 / $2.75 ppd
8 1/2 x 11 - offset - 54 pgs
M.M. is a zine with an emphasis on their hometown scene, Santa Cruz. It also has a great interview with Ian Mackaye, really interesting, as well as interviews with Bouncing Souls, Soda, Teen Angels, Diversion, a couple pieces of fiction, some comics I didn't get and some stuff on skating and surfing. There was also an incredibly gross story on vomiting that made me gag. Other stuff too, but lose the ad with the naked blonde on the bomb. (MJ)
343 Soquel Ave. #311 / Santa Cruz, CA 95062

MOTORCYCHO #6 / $1 + stamp
4 1/4 x 5 1/2 - coped - ≈40 pgs (with inserts)
Cool little zine devoted to the motorcycle, not in a ratchet-head way but in kind of an arty, but not too arty, style. Its very fun, with some cool reprints on mini-bikes, a story on childrens' books that feature motorcycles, bands with motorcycle themes and more. Definitely not what you'd expect when it comes to motorcycles. Mine came with some rad stickers and inserts, too. (CS)
PO Box 1564 / Point Roberts, WA 98281

NO BARCODES NECESSARY#3 / $3 ppd
8 /14 x 11 1/2 - copied - 36 pgs
Mostly interviews. Strong vegan/sXe/DIY stance but questions don't stray out of the hc scene and are pretty (very) standard for the genre. Their hearts are right on, but nothing here struck me as original or outstanding. Most notable was the Retrogression interview; also featured are End In Sight, Lifer, and Dive Into The Extreme. (JM)
c/o Mel Hughes / 83 Glebe Park / Chanterhill / Enniskillen / BT74 4DB / N. Ireland

NOSEBLEED #14 / $3.00
5 1/2 x 812 - offset - 40 pgs
Yet another sterling issue, and this one has interviews with Bambi, a retrospective conversation with Radiators From Space, words on the Sex Pistols reunion, reviews and more punk rock than you'll know what to do with. Also in here is an article on '70's pop icons, and plenty of good graphics to treat your eyes to. (MA)
3A Grantham Place / Dublin 8 / Ireland

PARANOY #10 / $1 or 4 stamps
5 1/2 x 8 1/2 - copied - 48 pgs
This is the childhood memory issue, with tons of childhood memories by a vast variety of different people, some of whom you may recognize (they're famous midwestern zine writers, etc). It's kind of cool, because A) a lot of the stories are really funny, interesting or throught provoking, and B) because a lot of writers are still sorta kids themselves, in high school anyway. My favorite story is by John Chemicals about how when you're 6 and you run around naked everyone laughs, but when you're 30 and you run around naked, they reach for their guns. Definitely well worth checking out. (CS)
Amanda / 1477 Leonard / St Peter, MN 56082

PARTYZANT #9 / $3.00 ppd
5 1/2 x 8 - offset - 48 pgs - Polish
Entirely in Polish, so all I'll be able to do is list the contents - worth mentioning is the layout - clean and very easy to read. Interviews with 108, Citizen Fish, Rejuvenate, Face Value and more, reviews and letters. (TM)
ul. Rydygiera 20D/51 / 87-100 Torun / Poland

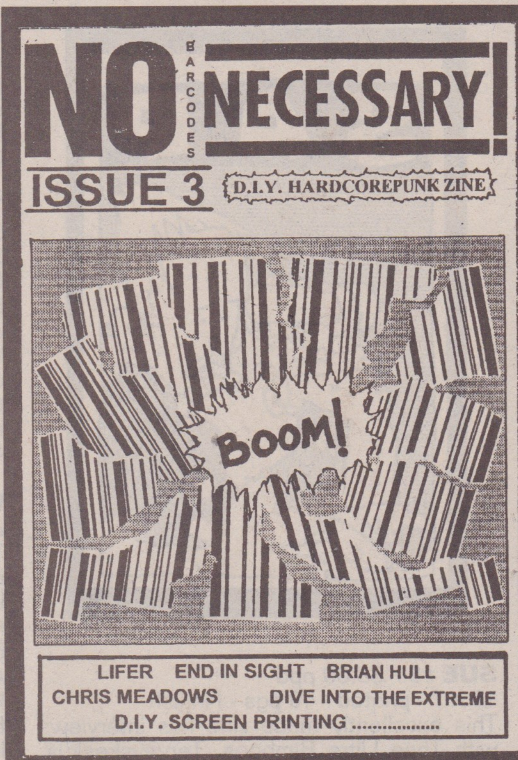
PIE MAG #10 / $3.00 ppd
8 1/2 x 6 - copied - 60 pgs - Swedish
There are interviews with Puffball, Hellacopters, Itch, Police Envy and the Cowboy Killers. There are plenty of record and zine reviews. And although I don't understand the Swedish I can tell this issue has plenty of humor. This is a good broad-minded punk rock zine. (HH)
Dan Edman / Rabykorset 36, S-724 69 / Vasteras, Sweden

PUNK LIFE #22, 23, 24 / $3 ppd
5 1/2 x 8 1/2 - copied - 80 pgs (3 zines)
Follow the story of young indie-rockers the Universal Teddy Bear Love Experience as they write songs, record, release their record and tour. This might actually make a good story but it's so difficult to read that I had a hard time enjoying it. The style is so disjointed and dare I say childish that I just couldn't get into it. I admire the attempt to do something different with the fanzine format but unfortunately this didn't work for me. Also, it's called "Punk Life", but to me UTBLE didn't do anything even remotely punk in their whole (fictional) career - it was all managers and lawyers and shmoozers. Whatever. It's a good deal at $3, if nothing else. (AM)
Punk Life / PO Box 15 / Arlington, VA 22210

REASON FOR RESISTANCE ? / 2 stamps
5 1/2 x 8 1/2 - copied - 24 pgs
It looks punk. It's got Buzzoven on the cover. It's got a primer to Habermas. What? What's going on here? Okay, my first reaction was "read some Baudrillard smart guy". But I have to say it's pretty cool that a free punk zine has some pretty smart writing going on. (LH)
1361 South Federal Hwy #116 / Boca Raton, FL 33432

RIOT GRRRL REVIEW #1 / 2 stamps ppd
8 1/2 x 11 - copied - 10 pgs
I think this is the first zine from Florida I have gotten that wasn't completely bizarre. The editor has put together a good guide to projects done by/for women. She includes bands, zines, comics, distros, etc. It's cool because she reviews the stuff as well as listing it, so you get some idea of what's what. This is a good starting point for checking out some of the grrl resources around, which I am always into. (MJ)
Kristy / 922 N.E. 17th St. / Cape Coral, FL 33909

RIOTER'S WORLD #5 / $1.00 ppd
8 1/2 x 11 - copied - 16 pgs
A zine whose intentions are immediately apparent - full scale riots by the year 2000. While much of the revolutionary rhetoric contained in this is correct (or at least reasonable), it seems like it will only preach to the converted. Editorials, some reprinted militia stuff, graphics. (TM)
PO Box 13272 / Torrance, CA 90503


NO BARCODES NECESSARY!
ISSUE 3
D.I.Y. HARDCOREPUNK ZINE
BOOM!
LIFER END IN SIGHT BRIAN HULL
CHRIS MEADOWS DIVE INTO THE EXTREME
D.I.Y. SCREEN PRINTING ....

ROCKS OFF #3 / $1.00 ppd(?)
8 1/2 x 11 - printed - 30 pgs
I can't for the life of me figure out what's going on in the cover photo. It looks like some lying face-down in an Eames chair - a friend of the editor's? An interview with Bruce Roehr's faves Turbonegro, the Slobs, reviews (one of which reads, "This pop band sucks and is unworthy of your time and mind", the end). Brief, to-the-point, simple. They like the right bands and hate the right ones. (JR)
PO Box 11194 / Norfolk, VA 23517

ROOT BEER #3 / 2 stamps
4 1/4 x 5 1/2 - copied - 76 pgs.
Somehow punk has become all about Star Wars and Atari and black hair dye and E.T. and once again not using hyphens!! How did I get so many grammatically troublesome zines to review this month? This zine is kinda cutesy, you know, it's tiny, it's cuddly and nice but really, if your idea of excitement is watching movies on beta and writing about every thing you did in the last ten minutes in excruciating detail, well, some things are better left a secret. (MD)
1442 W. Neosho Pl. / Tucson, AZ 85704

SAP #1 / $1.00 ppd
5 1/2 x 8 1/2 - printed - 22 pgs
If you've ever read the 'zine "Arnie" then this should at least look familiar to you - Simon, who does the artwork for that highly-recommended publication, illustrated this quick mini-comic in his instantly-recognizable style. Essentially, it's a worst-case scenario of an unacted-upon crush and the barriers between two people who see each other on a daily basis but can never work up the nerve to talk to each other... simple, funny, poignant. You've been there yourself, I'm sure you can understand. I'm can't hazard a guess where this comic is headed, but it might be one to keep an eye open for. (JR)
Migraine / PO Box 2337 / Berkeley, CA 95702

SECOND NATURE #4 / $2 ppd
8 1/2 x 11 - offset - 70 pgs
This is a straight edge zine. Interviews with Enkindel, 2 Line Filler, Damnation A.D., and Despair. Luckily this zine doesn't have any Krishna shit or hardline ideology, but it does have lots of photos. Lots of photos of angry men looking tough. What's worse is the incestuous, petty shit talking and the self importance. Every band interview starts with "I was in this band with that guy and he's a blah blah blah." It is truly unbelievable. Ray Cappo and Civ; heroes or sellouts? Please. All straight edge people do is talk about how lame the scene is and how it's all about egos; why don't they get out of it? It's not even that big, yet these people jockey for position like it's the NBA. This is a pretty good zine for what it is, (although the singer for Enkindel says a lot of shit which goes unchallenged) but this scene would be funny if it wasn't so damn pathetic. Sorry, but I'm not gonna pretend it's otherwise. (GF)
PO Box 11543 / Kansas City, MO 64138

7-11 #3 - 2 stamps or trade
5 1/2 x 8 1/2 -copied -40 pgs
Low key personal zine from a boy. The comics in this thing are the main attraction, they are really good lookin', including the 9 page j.Edgar Bunny epic and the back cover. The writings include bike stories, journal pages, child psych reprints and reviews. I really like the bike stories, but could live without the poetry.(JB)
Danny Noonan / 18718 Rocky River Oval / Rocky River, OH 44116

SLUG & LETTUCE #43 / .55 cents in postage
newspaper - 20 pgs
This issue commemorates the ten year anniversary of Slug & Lettuce. Has it been that long? Hands down one of the most

important sources of information and communication out there with classifieds, reviews, top notch photography, and there's more graphic art now, and more opinions too, Excellent as always. Here's to ten more years. Please note new address... (MA)
PO Box 492 / West Chester, PA 19381

SMALL SAILOR #1 / $2 ppd
5 1/2 x 8 1/2 - copied - 44 pgs
A new music zine out of the UK, in the small, cut and paste, mail interview style of olden times. This issue features interviews with Wat Tyler, Ex Cathedra, and the Voodoo Glow Skulls, as well as a healthy batch of reviews and articles on small town violence, horror movies and the CD vs vinyl debate, which I thought everyone had given up on. Not a bad first issue, shows a lot of promise. (AM)
Richard Thompson / 39 Station Rd / Thirsk / North Yorkshire / YO7 1QH / UK

SOLIDARITY #3 / $1 ppd
7 x 8 1/2 - copied - 32 pgs
Lots and lots of information packed into this little zine. Articles about Mumia Abu-Jamal, hemp and Food Not Bombs among other things. Lots of info along with a pretty decent Citizen Fish interview. (LH)
PO Box 720418 / Orlando, FL 32872

SOUND VIEWS #40 / $3.00 ppd
8 1/2 x 11 - newsprint - 48 pgs
This reminds me a lot of Flipside, they cover punk, but also a lot of the underground fringe music styles, and serve to promote and encourage local artists and places. This issue has interviews with Devoid Of Faith, Monster X, Templars, Jim Costanzo, John Joseph, The Second Day, Oatmeal Banana, reviews, columns and more. Really good way to spend the afternoon. (MA)
96 Henry St #5W / Brooklyn, NY 11201-1713

SPAGHETTI DINNER AND DANCING #1 / $1 ppd
5 1/2 x 8 - copied - 30 pgs
Pieces on being a geek, picking your nose, and tales of violence. Show + tape reviews, comics, two-question interview with Rev. Norb, no ads. A first issue - short + simple, funny in parts. I liked it. (JM)
Randy / 1903 S 4th W / Missoula, MT 59801

STATE FANZINE #3 / $?
8 1/2 x 11 - printed - 40 pgs
This is a nice change, a zine by a straight-edge guy that doesn't preach. Lots of columns, some tattoo photos and interviews with Ice Nine and Endive. Due to an apparent printers error, the photo reproduction quality is very bad, but other than that this is an excellent zine. Comes with a free Ice Nine/Endive split 7". (JW)
PO Box 30374 / Indianapolis, IN 46230-0374

STY ZINE #23- $2 ppd
odd sizes - copied -44+26 pgs
Sty zine is just the best, pure and simple and nonmalicious. It's so sweet and cute. Oh. Reading this zine makes me feel like a zine groupie, that's how much I like it. I think I may have even written Icki a letter couple years ago. Anyway, this issue is, as always split into 2 parts - one part all reviews, the other the meat of the matter. This way you can avoid accidentally reading reviews! With your zines you also get, a mask, a magnifying glass, a patch (unfortunately not a Sty patch), and it all comes in great custom Sty zine envelope. This is a good solid value for the discriminating zine buyer.(JB)
Icki / PO Box 2192 / Bloomington, IN 47402-2192

STYLIN' CANDLE WAX #4 / $1.00 or trade
5 1/2 x 8 1/2 - copied - 44 pgs
Some bad poetry, something resembling an interview with George Tabb, and a few short stories and reviews. Kind of naive but it did kind of grow on me. (JW)
Benny Krikava / 5617 Tracy Ave. / Edina, MN 55436-2232

SUE #8 / $3.00 ppd
10 x 7 - printed - 40 pgs - Finnish
This excellently made zine has interviews with Thee Ultra Bimboos, Terveyskeskus, L.A.M.F., Raatikainen, and JMKE. There are record reviews and ads. Lots of people new to punk may not know what a great punk scene Finland has. Check out Sue and be surprised! (HH)
Petri Vallin / PO Box 586 / 20301 Turku / Finland

TAIL SPINS #26 / $3 ppd.
8 1/2 x 5 1/2 - newsprint - 108 pgs.
Well, I would barely call this punk, since it features MANY major label ads and Tori Amos reviews. There are TONS of ads and reviews, a little bit of editorializing, and interviews with Pegboy and Stiff Little Fingers. (MD)
Po Box 5467 / Evanston, IL 60204

THE ASSASSIN AND THE WHINER
#4 / $1 ppd
5 1/2 x 8 1/2 - copied - 16 pgs
Excellent personal comic book, almost exclusively well drawn autobiographical comics by a woman named Carrie, who gets drunk, has run-ins with her ex-girlfriend, has a good day, and more. I'd put the art someplace around maybe Optic Nerve with a dash of No Hope thrown in for good measure, but the style is really all its own. (CS)
Carrie / PO Box 481051 / Los Angeles, CA 90048

THE VERDICT WAS MAIL FRAUD
#1 / a stamp
5 1/2 x 8 1/2 - copied - 16 pgs
Lots of rants and raves about politics and personal stuff. Record reviews of the last ten records the editor bought. Fun for free. (LH)
Kevin Boyer / 19350 Gainsborough / Detroit, MI 48223

TRUST #57 / $?
8 1/2 x 11 - printed - 76 pgs
This looks like a German language equivalent of MRR, with extensive interviews with Miözan, Quasimodo, Ulme, Die Form, Jarbone, The Exploited, Pere Ubu, Gurd, and No Not Now. A large section of show calendars, lots of reviews and ads and a great layout, it's too bad I don't read German. (JW)
Postfach 43 11 48 / 86071 Augsberg / Germany

TURNING THE TIDE Vol. 9 No 1 / $5.00 ppd
8 1/2 x 11 - newsprint - 54 pgs
Buchanan on the cover seems a bit dated, but the article is solid - tracking his history of Anti-Semitism, right wing Christian/White Supremist ties etc. Also articles on confronting Neo-Nazi's, nazi's in the military and so forth. Uncompromising. (TM)
P.A.R.T. / PO Box 1990 / Burbank, CA 91507

UNDER THE VOLCANO #31 / $2
8 1/2 x 11 - offset - 58 pgs
This is a pretty big, long standing music mag. In this issue, Down By Law, Babyland, The Empire Hideous, Motherbox records, Waterdog. An interesting piece by Donny The Punk, reviews, ads etc. I Actually get a weird feeling from this one, kind of like Flipside, but I couldn't really figure out what it was... Pretty slick, also lots of major label stuff...(GF)
PO Box 236 / Nesconset, NY 11767

VERA KRANT #8 / $3.00 ppd
5 1/2 x 8 1/2 - printed - 32 pgs
Wow — they finally got their shit together and started publishing in English, how cool! Just kidding, it's still in Dutch, still looks good and still just as inscrutable to me as ever. (CS)
Qosterstraat 44 / 9711 NV Groningen / The Netherlands

VERA KRANT #9 / $3.00 ppd
5 1/2 x 8 1/2 - offset - 30 pgs - Dutch
Is this really only issue nine? More of the long-running 'zine that everyone has heard of but no one has been able to read. If you're studying Dutch, then this might be a convenient method to practice what you've learned, maybe. This one features Azalia Snail (who came into Epicenter Zone once and began every sentence with, "Hi, I'm Azalia Snail, and..."), China Drum, a few newspaper clippings in homage to recently-

departed Jeffrey Lee Pierce, gig reviews, and a fancy-pants full-color print job. (JR)
Oosterstraat 44 / 97111 NV Groningen / The Netherlands

WHAT'S GOING ON IN MY PANTS #3 / 3 stamps or $1 ppd
8 1/2 x 11 - copied - 62 pgs
Some funny stuff making fun of straight edge, including a S.E. word find, lots of interviews including ones with Jawbreaker and Spazz, a N.J. scene report, loads of reviews and some school -related stuff. Kinda messy and silly but spirited. But I don't like the name. (MJ)
CJ / 488 Green Bay Rd. / Highland Park, IL 60035

XYSTER #1 / $1.00 ppd
6 1/2 x 8 1/2 - printed - 18 pgs
Another debut issue - mostly reviews this time around, an odd poem here and there, and an amusing/ depressing story about the misuse of a phone sex line. A little skimpy, but it least the computer-assisted layout lends itself to easy readability. Look for the new "extra-large print" version, available soon. (JR)
PO Box 56057 / Ist Ave. Market Pl / Vancouver, BC / V5M 459 / Canada

YOUR FUTURE #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 44 pgs
Not bad for a first issue; in the old days this is the kind of thing that you would have seen around your home town. Interviews and pictures with The Bollweevils, Urbn DK, Anti-Flag, Blanks 77, Showcase Showdown, and Rhythm Collision, plus some reviews and a Blanks 77 merchandise catalog. (CS)
Josh Kelly / 3325 Brandywin Ave / Roanoke, VA 24018

MORE LISTINGS

ALIANZA FANZINE #1 / $3 ppd
Mostly band interviews and reviews.
Federico Minuchinv / CC 213 Suc 12 (B) CP 1412 Bs As / Argentina

ATTACHMENT THEORY/ NEBULA 2 stamps
Split zine, abuse, pornography, religion, random thoughts.
4461 Tomlinson Cir. / Orlando, FL 32829

CLONES #7 / 3 stamps or trade
The New Hampshire scene, best and worst records of 1995, horror movies, and stuff I can only describe as "guy talk".
Marc / 147 Main St. #2 / Keene, NH 03431

CONTROVERSY #4 / $3.00 ppd
Music and skating. Steve Rocco, Greg Ginn, Mike Vallely, Lunachicks, and plenty more.
Orin G / 3355 Desota / Cleveland Hts., OH 44118

CYNICAL PRICKS DIGEST #3 / 2 stamps or trade
Sloppy zine without much to say. Some writing on the "youth of today," being in the military, Epitaph and a few reviews.
71 Harris / Albany, NY 12208-3018

DRUNK PUNKS #? / $1.00 ppd or swap
8 1/2 x 11 - copied - 14 pgs
Varukers, Freeze, English Dogs, reviews.
3245 New St / Burlington, ON / L7N 1M9 / Canada

FAIR CONNAITRE #1 / $1 ppd
4 1/4 x 3 3/4 - copied - 36 pgs
Personal-like zine with ramblings about punk and race from a high-school perspective.
Mark Schoon / 1515 Elisha St. / Danville, IL 61832

FROSTBITE #3 / $1 ppd
S.E. zine with way too many pictures of S.E. boys, interviews with Dahlia Seed and Grade, anti-drug and alcohol stuff, and a road trip to a Cleveland hardcore festival.
Theo / 129 Keller Ln. / Trucksville, PA 18708-1616

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HOOFSIP #20 / $2 ppd
The "Sex" issue. Stuff on porn, sex poems, bad cut up pictures of naked ladies, and interviews with DFL and Templecar.
Dan Augustine / 2398 Lee / Utica, MI 48317

HUMDRUM #2 / free
Interview with George Tabb, columns, goofy stuff.
19271 North 89th Pl / Scottsdale, AZ 85255

IMPOSSIBLE FANZINE FORCES #5 / $1 ppd
Locally-focused zine with fiction, reviews and a pro-McDonalds article.
Peter Avery / PO Box 3009 / San Luis Obispo, CA 93403

JOY OF LAURA #5 / $1ppd
AFI, White Boy Poetry, Boris The Sprinkler, reviews.
PO Box 5154 / River Forest, IL 60305-5154

OPEN #1 / $2 ppd
John Crawford / Queen of the Scene, show and record reviews, Against All Authority, and really annoying typing so the wordsareallsmooshedtogether.
7015 S.W. 83 Court / Miami, FL 33143

RAZOR BLADES... #8 - $0.75
Call it a rant zine and let the opinions fall where they may. Also reviews.
Sancho Panza / 53 Hudson Ave / Grafton, OH 01519

RIGSBY #1 / $3 ppd
Music zine thing with Carol and Sweet Diesel.
142 Springfield Rd. / Brighton / East Sussex / BN1 6BZ / England

SCHUELL #(can't @$?! tell) D? / 50¢ /stamps/trade
5 1/2 x 8 1/2 - copied - 32 pgs
Reviews, stories, and interviews with the Bouncing Souls and the Swingin' Utters. Can't say that it's over-priced.
PO Box 4663 / Lafayette, IN 47903

SMASHINGTHINGS UP #2/$1 ppd
Slapstick, Man or Astroman, columns and fiction.
Box 492 / Hudson, IL 61748

SPARE BRAINS #2 / donation/ trade
AFI, Gas Huffer, reviews, ads, "what is punk?", a comic. Free in Edmonton.
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STRAIGHT-EDGE NEWSLETTER #16 / $1.00 or trade
The latest going ons in the world of straight-edge with opinions, reviews and scene reports.
Y. Boisleve / BP 7523 / 35075 Rennes Codex 3 / France

SUBVERSION #1 / $2 ppd
Politically slanted zine with opinions on all kind of stuff from the Unabomber to mohawks to socialized medicine and more, a Jawbreaker interview and some reviews. I do hate seeing "pussy" used as an insult.
PO Box 1532 / Laguna Beach, CA 92652

UNITED WE STAND #3 / 1 stamp
Reviews, interviews with Silent Majority and Milhouse, local scene news, photos, and a poor copying job.
UWS / 8 Dunton Ct / East Northport, NY 11731

WE AIN'T GOT NO CAR #2 / 2 stamps ppd
Tiny fanzine with personal writings, letters, reviews and a piece on how if you'd just pull yourself together you'd be happy.
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"Wretched, puny, disillusioned ... undernourished, overworked, with bad complesions and thinning hair ... they live in filthy hovels and don't know how to relate to girls." Sound like you? Then welcome to "PlayBat", a zine unleashed by the Inkbats, Dewey, Louie and Huey, a gang of pranksters from Leeds. I quizzed Brylcreemed spokesman Dewey "El Dewey" Inkbat about his zine and other deranged antics over shots of Southern Comfort (him) and Jack Daniels and Cokes (me) at the Spread Eagle Pub in Camden Town, North London. Interview by Graham Russell.

MRR: Tell me about the El Dewey image/persona. When you interview people for PlayBat, you wear a skeleton mask, sombrero and mariachi suit.

DI: It's Mexican Day of the Dead imagery. I've always liked dressing up and wearing masks and stuff. When you interview people (dressed like this) you get a different angle on them. It's a disguise. I'm not good at small talk, introducing myself to strangers. With a super hero costume on you feel larger than life, it makes it easier. And girls like it!

MRR: What's the deal with the bats obsession?

DI: Bats are nocturnal party animals. Bats are universely loved and feared. An Inkbat in itself is not exactly a solid entity. It's just a thing which gets everywhere. It sticks. It sounds familiar. We want to convey a party on paper.

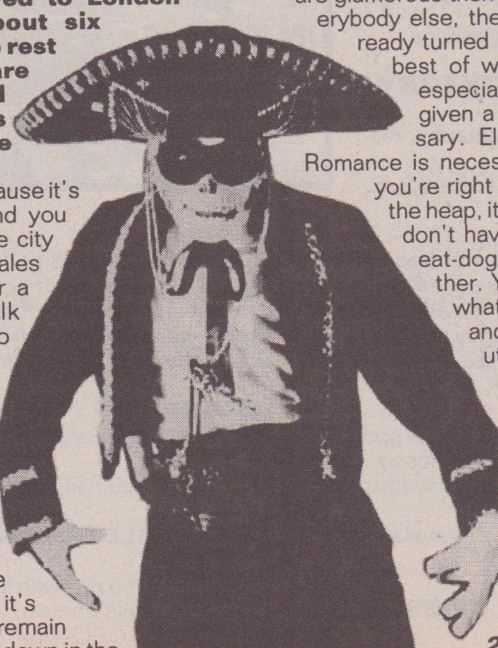
MRR: You've already interviewed Link Wray and Dick Dale in PlayBat. What kind of music do you want to cover in future issues?

DI: Crikey! Well, music from 1920s jazz and blues to Country to '50s stuff, but right through to other stuff. Like The Ramones — God bless 'em! They're a good gang of skeletons, them! People look at us and say, "Oh, you're into the '50s", but if we go to Rocking clubs they look at us like, "Who are you?!" We like '50s stuff but we don't want to live in the past, we don't want to escape to there. But no whining music. It's got to be good, good times. Myself, I listen to a lot of Frank Sinatra. Harry James. Tommy Dorsey, Ella Fitzgerald, Billie Holliday, Al Jolson, Paul Robeson. In the second issue we wanted to pay respects to Dean Martin, George Burns and Gene Kelly, all people who've died since the last issue. We didn't know how to pay last homage to these heroes of ours, so we decided to start an Inkbat Bone Orchard. A Graveyard for the Celebrity Dead that we want to honour. In the tradition of all the old Mexican artists who did all the Day of the Dead stuff we have dead caricatures of George Burns, Dean Martin and Gene Kelly with their tombstones to cut out, mount on cardboard and build your own graveyard. People can also nominate who they'd like to see in that graveyard in the future.

MRR: The first time I met you was in the Wild Western Room at the St Johns Tavern, where you were acting as MC for the Queen B's, your friend Helen Shadow's band. Is that something you want to do more of?

DI: No! I'm an exhibitionist, but small-time. A stage ain't my home. When you're self-conscious to the extreme, you put on a show to the extreme. I'll do it if someone asks me to. If some one has faith in me, then I start to have faith in me and from there great things will occur. I'll do it, yeah' but I'll still be shit-scared onstage!

MRR: You moved to London from Leeds about six months ago (the rest of the Inkbats are still there). Tell MRR readers about your home town.



DI: Leeds I like because it's nice and green and you can step out of the city into the hills and dales and take a girl for a nice country walk without having to go out of your way. The pace is pretty slow. Leeds is very provincial. It's trying to be the Northern capital of England, but for all its bravery in trying to open up and be more international it's always going to remain provincial. Staying down in the gutter and hitting each other. A lot of my ideas, in Leeds there's no room for. In London, because of the broader culture and speed of things you can find a place that can accept you and respect you and encourage and that is why I'm down here. I'm going to make a man of myself in London!

MRR: Who's the ideal reader of PlayBat? Who do you want to reach with it?

DI: If Hugh Hefner's read the copy I sent him, I wouldn't mind a letter, that'd be good! We're trying to attract other super heroes! Urban super heroes. I just want people who want to read it to read it and get in touch with us and send us stuff, but I don't expect everybody to like it. People say it's too testoster one-charged, it's amateurish, it's juvenile, it's misogynistic...

MRR: (Spluttering) People say these things?!

DI: People say all kinds of things. They can say what they like. It's a very personal thing, is PlayBat. I do get a lot of praise and I let it stick and I also get a lot of abuse and I let it wash off!

MRR: What do you hope to feature in future issues?

DI: 3-D! 3-D photojournalism! Celebrity interviews. Introduce a lot more record reviews and video reviews. We want short stories, we want comic strips, exotic pin-up girls. Not just illustrated ones but photographic ones. We've got a lot of guys doing muscle shots. We want some girls doing muscle shots, too! But it's got to be tasteful, it's got to be dignified, it's got to be saucy. It's got to appeal to both men and women. I like an optimistic mood. No nihilism, no pessimism. I'm a romantic! I like old Gene Kelly films and Rat Pack stuff.

MRR: The first issue features an article on cigar-smoking and vintage pin-up girl art. That kind of glamour from the Las Vegas Rat Pack era obviously inspires you.

DI: Glamour is good. If people see glamour as playing out roles, developing themselves, letting themselves feel good and expressing themselves, then that's good. But if people think that just because they are glamorous then they're better than everybody else, then the glamour has already turned sour. I like making the best of what God's given you, especially if you haven't been given a lot. Glamour's necessary. Elegance is necessary. Romance is necessary. Especially when you're right down at the bottom of the heap, it's good to look up. You don't have to buy into the dog-eat-dog world to get there, either. You've just got to take what you've got around you and make the best of it and utilize it well and always try to maintain a sense of dignity. That's what I think.

PlayBat is £2 in UK funds. Send love letters, glamour shots, story ideas and records to: The Inkbats PO Box HP105, Leeds, LS6 2QZ, UK.

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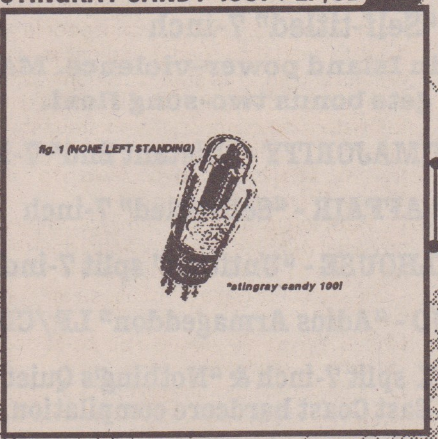

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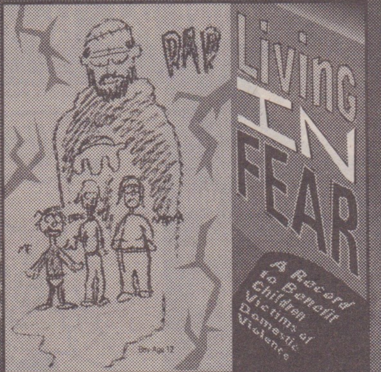
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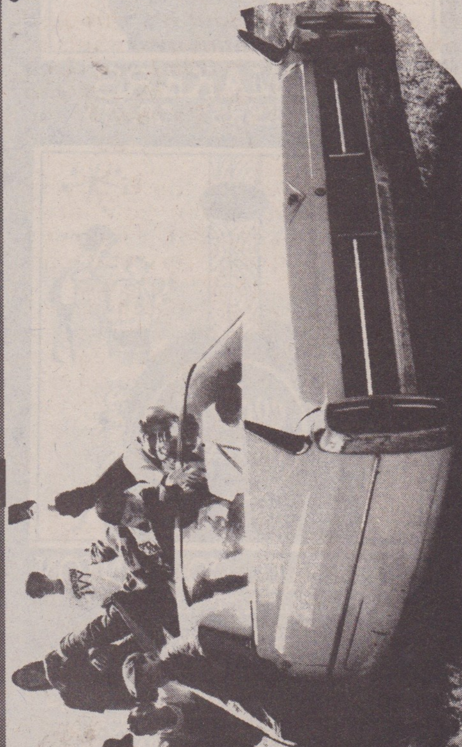

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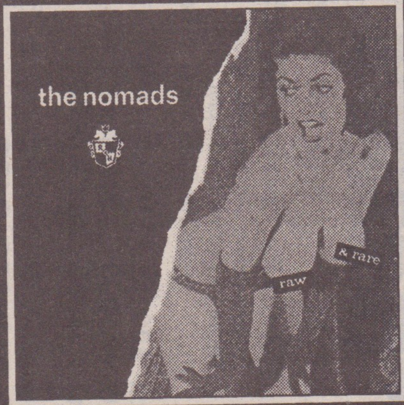

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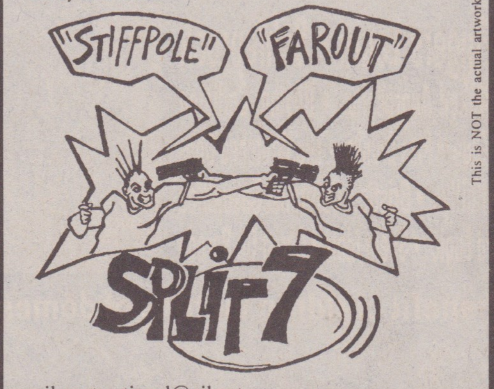

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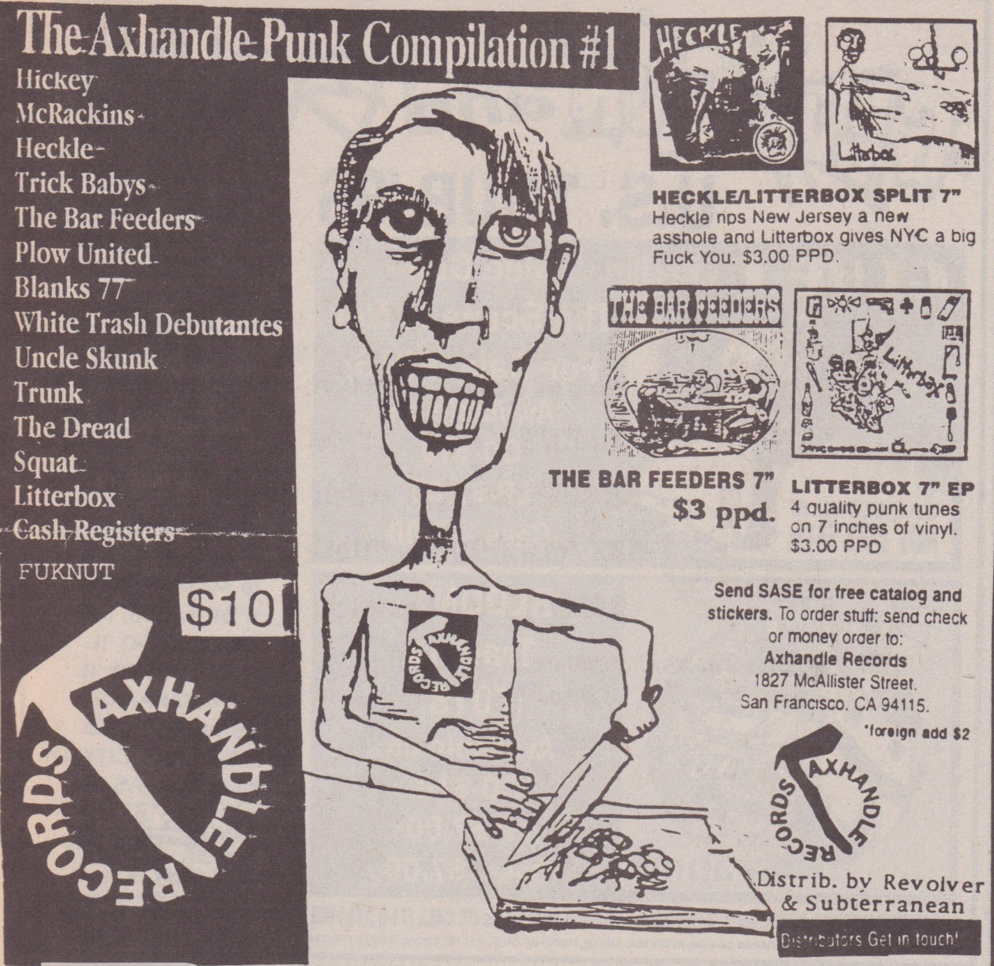

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VIDEOS!!! MASSIVE selection but small classified so I don't have to charge you for my catalog like those other big studs. I paid for this ad and my list is free. Over 1000 top quality rarities available off Sony Hi-Fi equipment for smiling face results. Send stamp to: Jay Kuehm, 1523 E, Winslowe Dr., #1A, Palatine, IL 60067

"PUT THOSE COOKIES BACK" compilation CD: Phallocracy, Funeral Oration, John Q Public, Chumpslap, White Trash Superman and more! 19 bands, 25 songs. $6 cash (and stamp if you will). Middle Man Records/704 SW 16th Ave #215/Gainesville, FL 32601

THE PISS SHIVERS debut cd "Help! My Dog Is A Skinhead!", $5.00 (Postage Paid). We play old school punk/ hc and want your money! 13 fast songs with attitude & shitty production! Payable to: Cedric Crouch, 46 Oberholtzer Rd., Bechtelsville, PA 19505.

VIDEOS: PAL (UK ETC) & NTSC (USA etc): NoFX, Exploited, Zounds, Pennywise, Propaghandi, Business, Poison Idea, DK's, Blitz, Queers, Conflict, S. Weasel, Schwartzeneggar, Operation Ivy, Subhumans, Guns n Wankers, GG, Dickies, Gin Goblins, Millencolin, Snuff, Mummies, Descendents, Damned etc. etc. Over 2500 shows/ promos/tv clips for trade/sale. SAE (UK), IRC (overseas) or good trades list to: Dave, 50a Great King St., Edinburgh, Scotland.

BANDS WANTED DEAD OR ALIVE to play in Evansville, IN. We booked Pansy Division, Screw 32, The Bouncing Souls and Squirtgun last year. Evansville is: 3 hrs from Nashville, 2.5 hrs from St. Louis, 3 hrs from Indy. If you would like to be part of a benefit show, free concert or maybe even get paid to play, send a demo or a tape of your band practicing to: Sound Asylum Productions, c/o Mike Smith, 1009 N. Garvin, Evansville, IN 47711. Phone # (812) 421-1584. Sorry, no call back.

LOOKING TO DISTRO demos and vinyl for grindnoise/ hc/industrial ambient noise/ + original bands & labels from all over the world. Distribution of your material isn't guaranteed, but a zine review definitely is guaranteed (proof = free copy). So what do you have to lose? NFTM - West is the distro label. Send all demos and promos to: Joe M./ 945 Gayley #107/ Los Angeles, CA 90024/ USA

VIDEOS: OVER 1000 SHOWS. GG, Murder Junkies, Dwarves, Skrewdriver, Brutal Attack, No Remorse, Bound For Glory, Germs, Fear, Mummies, Dead Boys, Pistols, Ramones 95'& 96', Rancid 96', Exploited, Lunachicks, Muffs, Adicts, Monster Magnet, Misfits, Screeching Weasel, Queers, Descendents, Rollins, Iggy, Insaints, Buttholes, NOFX and many more. Write Merle Allin, 214 E. 24th St., #5B, NY, NY 10010

VIDEOS: OVER 1000 SHOWS, Lots of masters & 1st gen. copies, in business for 8 years-fast reliable service. Sam Blacks Church, Dinosaur Jr., RFYC, Didjits, Jon Spencer, Nick Cave, Neurosis, New Bomb Turks, J. Cash, Beasties, Marilyn Manson, Op Ivy, White Zombie, Hole, Dks, Antiseen, NIN, Smashing Punkpkins, Ween, Bad Brains, $1.00 for 40 pg list. Merle Allin, 214 E. 24th St., #5B, NY, NY 10010. Call (212) 889-8334

GG ALLIN: New 16 pg catalog. Largest selection in the world. Lots of photos and details of items. Includes, videos, many masters. 7 different T-shirts, baseball cap, Hated, gas stations and funeral videos, headstone poster, CDs, casettes, singles, GG artwork and stuffed GG doll. $1.00 for large list. Write Merle Allin, 214 E. 24th St. #5B, NY, NY. 10010. Call (212) 889-8334

GIRLS/GUYS.. (lets try this again) Send a picture of yourself naked or partially naked for the 96" Beer City Skateboard & Record catalog. You also get a sticker to! Or if you are shy send $1.00 to: Beer City / PO Box 26035 / Milwaukee, WI 53226-0035

TOTAL FUCKING DIY punk. Any and all bands send the best sounding copy of your band for a comp tape. anyone who sends something gets a copy. Tell your family, tell your friends, non-profit DIY punk rock. send to: Too drunk productions, 2083 Cheyenne, Loveland, CO 80538

NEW FIELDTREE 7". Hi, my name is Paul Bright and I just put out the new 7" by Michigan's Fieldtree. They play chaotic yet melodic punk hardcore type stuff. Anyway I would really like to trade records with any other DIY hardcore labels out there. If you want to help with distro, they are $2 each. Please get in touch. Paul Bright-Winter Records- P.O Box 43022, London, Ontario, Canada. N6C-6A2

FOR SALE: MISFITS LP's (tons of original/colored vinyl/bootlegs). Oi!/Skinhead lps (Rough and Tough stuff from all over the world/lots of German Oi!). US punk/ hardcore (rare lps from 80-86). For list send 2 IRC to: Niels Weifenbach, Zweierweg 46, 97074 Wuerzburg, Germany

BAND WANTED for a Half Life covers compilation. Three bands already have recorded, including Scared of Chaka, and I need a 4th. Get in touch if you are interested, send a demo if possible. I can supply lyrics and a copy of the song. You will get copies of the record in payment. Moo Cow Records, POB 616, Madison, WI 53701

FOLK CHAPBOOK, I, terrorist, 40 lyrics, 18 minute violin concerto, $22.50. Contact: Anthony Russ, 1324 Burdsal Pky, Indpls, IN 46208

DO YOU HAPPEN to have any video footage of the following bands? Up Front, Mouthpiece, Ressurection, Strain, Unbroken, Outspoken, Mean Season, Dayspring, A Chorus of Disapproval, Rill Holiday, 1134, the Suppression Swing, Redemption '87, Spawn, and Collateral Damage. We are putting together a New Age Records video to be out in January of 1997. If you have any of those bands on video tape, please contact us at New Age Records, P.O. Box 5213, Huntington Beach, CA. 92615 for more information.

MAXIMUMROCKNROLL music classifieds

5 NIRVANA VIDEOS send $25 for a copy of any of the following: Milan, Italy 1991: San Diego, CA 1994: MTV unplugged:MTV concert w/ In Utero songs:Nirvana Live Tonight Sold Out. $40 for two or $70 for all. List ones wanted and send well concealed cash or M.O to Daniel 7130 Arbutus St. Huntington Park, CA 90255. Will send out the same day received on excellent quality tape.

CRIPPLE BASTARDS T-SHIRTS. Green & black design on a white shirt. L & XL. $11 US / $12 Can/Mex / $14 World ppd air mail. Katastrofialue T-Shirts. White design on a black shirt. L & XL $10 US / $11 Can/Mex / $14 World ppd air mail. Cash or money order to M. Castro / PO Box 2331 / Land O' Lakes Florida 34639-2331 USA

OUT NOW on Vicious Interference: Cripple Bastards/ Praparation-H 7". And still have plenty Katastrofialue & The End Of The Century Party 7" left. 7" cost $3 US/ $4 Can/Mex / $5 World. Cash or money order to: M. Castro / PO Box 2331/ Land O' Lakes Florida 34639-2331 USA. TEOTCP / Palatka 7" should be out by now.

7" POLY BAGS 3 mils. 100 for $5.00, 500 for $16.00, 1000 for $26.00. All pnces postpaid in the US. Cash or Money Order to: Chris Cabay, 429 Circle Ave. Forest Park, IL 60130. I like to trade bags for hardcore records. Give me a call if you're interested. (708)366 5646

TAPE TRADERS Am into Blanks 77, the Bouncing Souls, Against All Authority, the Halflings and the Quincy Punx, Pogo, Oi!, ska, you name it. I like it. Send your letters to: Jester Dickie/206 Washington Ave./Haddonfield, NJ 08033.

RARE FOOTAGE: Pentagram, St. Vitus, Down, Kyuss, Immortal, Impaled Nazarene, Absu, Acheron, Type 0, Carnivore, My Dying Bride, Plasmatics Madball, DYS, SlapShot, Negative Approach, Hawkwind, Motorhead e mail at MetalMikeP.@aol.com. (703 742-0831) Mike, P.O. Box 226, Merrifield Va. 22116-0226

AUDIO/VIDEO tape traders wanted! Have huge selection. Faves include Blitz ANWL, GBH, Minor's, DK's, Misfits, etc. Also interested in trading Flyers and Fanzines from the early '80's. Your list gets mine. Greg Gibson, 507 N. Marshall Ave., Clarksville, IN 47129.

KWIK WAY: DEBUT LP available. Originally released in 1985, this is the only vinyl obtainable from the granddaddies of east bay popcore (before it went platinum) $7 ppd to: Jules Worsley, PO Box 21422, Oakland, CA 94620.

BOMF!/WITCH Throttlegush and The Green Devils split 7" record. 6 crappy songs. 3 stinky dollars or cool trade. WTGATGD HQ.: 8948 S.W. Barbur Blvd. #154, Portland. OR 97219-4047.

SALE: Sonic Rendezvous Band - Do It Again - excellent live LP/ Radio Birdman - Transmania con MC - excellent live LP/ 22 ppd each/ Bid: Hardcore 87, Warzone 1st 7", Crippled Youth - Join 7". Chris, 240 E. 13th St. Apt. 18, New York, NY 10003.

SKATEROCK - I'm looking for 1980's skaterock LP's, like Mentors, Drunk Injuns, Agression, SLa, JFA, Thrasher comps etc. Also want 80's Thrasher mags. send info to Jeff Anderson, 854 Beacon St. #13, Boston, MA 02215.

DEAD END KIDS "Punk in Public" 7" EP $3 "From Our Garage To Yours" cass $6 send cash to: 918 Jacaranda Dr., Lady Lake, FL 32159.

AUSTRALIAN PUNK compilation featuring 16 bands all on one CD. Hardcore, doom, grind, str8 and other stuff. Price of Silence, Flycop, Forward Defence, Drawback, Fallout and more. $10 ppd worldwide from: Snapshot Records, PO Box 175, Georges Hall, NSW, Australia, 2198.

LOS CRUDOS 1st 7" (red vinyl) and Los Crudos/Manumission split 7". Reasonable offers only, will pay cash, but don't take me for a fool: Chunk, POB 243, Torrington, CT 06790.

WARFARE STATE demo tapes for sale. $4/$3/$4 - Can$/ U$/(U$) world airmail. 10 songs, no pictures of cops or corpses. Political lyrix, multi-gendered thrash attack. Prices postpaid: Dave Huggins, 220 Arlington, Ottawa, ON. K1R 5S9, Canada.

WANTED - HELLHAMMER "Apocalyptic Raid" ep, Celtic Frost "Morbid Tales" lp, Sodom "Persecution Mania" lp, Manowar "Into Glory Ride" lp, Larm all seven inches, tons of Venom stuff, Cro-Mags "Age of Quarrel" t-shirt. I can buy or trade write me at Dan Fenton, PO Box 144, Fairfield, CA 94533

KURO "HISTORY CD" still available, everything they released! mini fold out poster, great sound, write now! $15 air, cash only to Radio Kaos Records, Unit 5/63 Fourth Avenue, Mount Lawley, WA 6050, Australia. Distros write.

MEGA-RARE KILLED by death punk & hardcore set sale. Hundreds of rare original 7"s and lps: GG Allin, The Cigarettes, La Peste, Minor Threat, Nervous Eaters, Shirkers, SSD, Subhumans, etc. New stuff every month. Send sase (long envelope) for list to: Mike B, 159 Emerald St., Malden, MA 02148. Please send your top wants list!

TRADE: BLACK RANDY - Pass The Dust lp, Bomb Squad 12", Crude SS 7", Germs, Rejectors 7", SNFU - Real Men 7" (50, blk), Really Red - Crowd 7", RPA 7", Ism - Attack 7", Big Boys - Fun 12", Stretch Marks lp, 7", more... Send want/trade Mickey, 18145 Soledad Canyon Rd. #55, Canyon Country, CA 91351

WANTED: SAIGON 7", Lost Generation - Never Work 7", Rude Kids (any), Violent Children - Split Scene 7", Electric Deads - Antisex 7", Black Randy - Idi 7" (orange), Genetic Control 7", Final Conflict - In The Family 7", Combat 84 - Orders 7", Rosemarys Babies - Bloodlust 7", Silver Chalice - Wasted 7". Mickey, 18145 Soledad Canyon Rd. #55, Canyon Country, CA 91351

OI! REMEMBER why you liked punk in the first place? "Streetpunk Worldwide" 7" comp with spiky hair, drunken skinheads and no politics. Oxymoron, Braindance, The Discocks and Bottom of the Barrel, all for 4 bucks. Helen of Oi! Records. G.A.L, 32-62 48th St. #3L , L.I.C. NY 11103, USA

FOR SALE/ TRADE: rare punk and hc 7" vinyl. Includes boots and originals by: Misfits, Dead Kennedys, Fear, Angry Samoans, Minor Threat, Septic Death, Quincy punx, Exploited, Rudimentary Peni, NoFX, SNFU, NOTA, Sloppy Seconds, Conflict, Black Flag, Dwarves and many more. Free huge list. Paul Holstein, 6759 Transparent Dr., Clarkston, MI 48346

RECORDS! WILL SELL or trade. Rare stuff from Accused, No Use For a Name, Samhain, even subPop. Send stamp for list. looking to buy or trade sxe stuff. P.G., 2534 N. Oakland, Milwaukee, WI 53211

DO YOU HATE Integrity? if so, i want your old records. I'm looking for their previous releases on vinyl. (no bootlegs) Also wanted: Cro-Mags, "Age of Quarrel" LP. Send list and prices to: Kim Amundsen, Maria Dehlisvei 29a, 1084 Oslo, Norway

FOR TRADE... Cobra "Break out"7'ep, Anarchy "City Surfer" 7" and 1st lp, Kuro "Who the Helpless" 8" (original), Zouo "final Agony" 7" ep, Systematic death "Systema" flexi and "Final Insider"lp, Gism, "Detestation..." lp, Gauze "Equalizing Distort..."lp and "Fuckheads..."lp, and the following V/A records: Hardcore Unlawful Assembly..., A. Farewell To Arms, Thrash Til' Death, Great Punk Hits, Outsider, My Meets' Your Poison, Oi of Japan (original), Japanese Movement, Hold Up Omnibus. Also S.O.B., Out, friction, Lip Cream, Stalin, and more!!! All stuff very good condition! I want: Rare 70's punk, Swedish, Finnish punk and hc ('83) Please send me your want list and trade list. Yoshiaki Nagano / 3-29-5-103 / Daita / Setagag-Ku / Tokyo 155, Japan... no rip-off!!!

OUT NOW! NEMA/WARFARE State split 7". An international audio conspiracy from Schwarma records and the Hardcore Noisies label. Single copies: in the USA, $3ppd. From Schwarma recs., PO Box 40271, Redford, MI, 48240; in Canada, $4ppd (Can. $) from Harcore Noisies, 220 Arlington Ave. Ottawa, ON, Kir 559, Canada; World, $4ppd (US$) to either. Trades and bulk rates: USA, Contact Schwarma, rest of the globe contact Hardcore Noisies.

I NEED - SIC "Get Up" 7", Damage (NY) "Sins Of Our" LP & & 7", Demise (Ca) 12", First two Totalitar 7"'s, Antidote 7" or 12" boot. I'll trade: Final Conflict (org) LP, Disaster 12", Ripcord "Poetic" LP, Rose Rose LP's & lots of Japanese & Swedish HC. Aaron M., PO Box 362, Northridge, MA 01534

I'M LOOKING FOR: Gang Green "Skate To Hell" EP & 1st LP, Teen Idols EP, Straight Ahead EP, Send me for your list. Yukari Abe, 3-A Ohnishi-M, 1-4-4 Yamatocho, Nakano, Tokyo 165, Japan

ARE YOU TIRED of paying too much for your mail order? Are you tired of waiting for your shit to arrive? We have all the records you're looking for! Our prices are cheaper than most, and we ship our orders priority mail so you get them within 4 or 5 days. Send a stamp for a catalog. G.I. Productions PO Box 6948, San Jose, CA 95150 E-Mail g.i.prod@ix.netcom.com

BUYING ANY CRAMPS and Motorhead singles and any NY punk singles-NY Niggers, Violators, etc. Chris, 240 E. 13th St. Apt. 18, New York, NY 10003.

VIDEOS! Now hear and see your favorite bands o video. Gauze, Snapcase, Bobby Soxx, Gism, Kiss, Marduk, Devo, Integrity, Carcass, Scooby Don't, Assuck.... To name a few. Write for a free list today! 3 Gun Video, 1819 Pleasantdale #11, Cleveland, OH 44109

TRADE MUSIC?? Send me a comp. tape of all the punk bands you listen to and I'll do the same. Great way to check out new and different bands. Joey, P.O. Box 177, Cypress, CA 90630

FOR YOUR PLEASURE: Available collection of Euro-records (lp,ep's) mainly, plus cd's, tapes, zines, mags around the globe. No trade. Write for catalog. Kitsch Del Almo/ Miguel Angel Valladares/ Apartado Postal 1879/ 64000/ Monterrey, Mexico

LPS, CDS, 45'S and cassettes for sale. Over 600. Pop, metal, punk, etc. 50's through 90's. Set sale and auction send $1 for lists. Kevin Estes/ 4041 Nicholl Ave./ Muskegon, MI 49444. Will consider trades. Also, selling Star Wars figures.

VIDEOS - TOY DOLLS, Chelsea, Vice Squad, Exploited, Anti Nowhere League, Abrasive Wheels, Skrewdriver, Oi Polloi, Adicts, Chaos UK, Misfits, Sham 69, Crass, Broken Bones, UK Subs, GBH, One Way System, Peter and the Test Tube Babies, Japanese hardcore/punk, cult movies, ska, punk/oi comps. and more. List send $1 or 3 stamps to: Jeremy Lander/ POB 45223/ Somerville, MA 02145

S.M.D. - KING OF PUNK 8 song 7" on beer colored vinyl $3 ppd US, $4 ppd world to Maury Vasquez/ 8807 Arma St./ Pico Rivera, CA 90660 or order direct from: Beer City/ POB 26035/ Milwaukee, WI 53226-0035

FUCKING DEMOS WANTED: from punk, oi, pogo, garage and ska/punk bands for an upcoming zine I'm trying to put together. Also send lyrics and photos if possible. Eric Lowery/ 782 River Bend Lane/ Sulphur, LA 70663

FRIDAY DIES merchandise: "Return of the Witch" cd's $10, tapes $8, shirts $10, stickers $1 , US postage included, world add $3 per item. Mail check or cash to: Ice Records/ 8040 W. Grantosa Dr./ Milwaukee, WI 53218 USA

WANT TO START a girl punk band must be serious. Influences X-ray spex, Penetration and Delta 5. If you live in the Boston area: Richard Swan/ 113 Dawn Rd./ Maynard, MA 01754. (508)897-3854

CANADIAN PUNK VIDEO - Punk '76-'79 1992 documentary plus Last Pogo 1978 and Crash & Burn films. 100 min. ex-quality. $20 money order. TDK-EHG tape. Jim Russo/ 7314 Rockwell #2/ Philadelphia, PA 19111. NTSC video format only! Catalog available!

IGGY POP VIDEO compilation. American, Canadian, Australian & British tv appearances. 1977 to 1994 live music and interviews. Ex-quality 120 min TDK-EHG. $20 money order to Jim Russo/ 7314 Rockwell #2/ Philadelphia, Pa 19111. American video format only!

CRAMPS VIDEO - "Then & Now" European, American, Canadian & Australian tv clips compilation. 120 min. ex-quality. $20 money order TDK-EHG. Jim Russo/ 7314 Rockwell #2/ Philadelphia, PA 19111. NTSC format only. Catalog two stamps. No live video cam shot junk!

SALE: CRASS "Christ" box, Crucifix "Dehumanization", "Frankenchrist" w/ poster sealed, Ed Gein "Dick", "Out Step" green Misfits: "Beware" 12", "Walk" purple cover, "Die" purple, "Earth", "Evil" 7", "3hits" white, Nip Drivers 12", Peel "King", Secret Hate 12", Really Red "Rest", "Flex Head" UK, Feederz "Jesus", No Trend 7", Decry 7", CFA 7". Send offers to: Parker/ 37 Welsford/ Pittsburgh, Pa 15213

HEY! YOU! I NEED THIS STUFF: Poison Idea-Aussie 2x7" & split w/Babes in Toyland, 7" w/Jeff Dahl, Fear & Loathing zine & 7", Suburban Voice #30. Also looking for Melvins C/Z 7" and Halo of Flies- No Time 7". Cheers! Tony B., PO Box 1444, Pensacola, FL 32597, (904) 477-1069. Got stuff for trade. Call or write.

HEY! YOU! AGAIN! More stuff I need: Battalion of Saints-Second Coming LP, Blitz-Voice...LP, Crime-anything (esp. boots), Avengers anything, Menace-singles, Misfits-singles (NO boots) and any Non/Boyd Rice records. See above ad. Cheers again! Tony B.

MAXIMUMROCKNROLL music classifieds

LIVE AUDIO ~ VIDEO: Specializing in Babes in Toyland , Bikini Kill , Hole , L7 , Nirvana , 7 Year Bitch. Send 2 stamps for list to Jamie , 360 Barton Dr. , Fremont , CA 94536.

PLEASE HELP ME find the following: Neanderthal "Fighting Music" 7", Drop Dead/Rupture 8", Spazz/ Rupture 8", Spazz 7", Spazz/CDFL 7", Spazz "Dwarf Jester Rising" lp, Rupture - Baserapes 7", Infest "Slave" 12", Crossed Out 7", Crossed Out/MITB 7", Tribe of Resistance 7". Will Buy or trade. Call or write (512) 447 - 5730. John Lund / 6501-B Chesterfield Ave / Austin, TX 78752

RAPID FIRE MAGAZINE #14 contains: Ramones, Snap-Her, Voodoo Glow Skulls, 4200 Mile Motorcycle Tour, Warped Tour 95, Woodstock 94, Audio Reviews, Live Reviews and So God Damm Much More!!! Send $2.00 cash to: RFM #14, RD#l, Box 3370, Starksboro, VT. 05487 - 9701.

TRADE: Necros- 'lQ32' 7", Deathwish-'tailgate' 7", Fugazi-'song #1' 7" (green & black vinyl), plus many Revelation, Am. Rep., Sub Pop T's. Wanted: Major Conflict-7", Dope, Guns & Fucking vol. 1 7" comp., Pushead fan club 7"s & lots more. Write: Grant Dow, P.O. Box 497, 6612 Ascona, Switzerland. Email: Malfunction@msn.com

RARE PUNK RECORDS cd's, tapes, shirts, badges, stickers, and more for sale at low prices. Everything from: Subhumans, Vice Squad, Misfits, The Dickies, Partisans, One Way System, Social Distortion, and thousands more. For a huge 30 page catalog (and free sticker) send three stamps to: Dr. Strange Records, P.O. Box 7000-117, Alta Loma, Ca. 91701 USA"

FREE Dr. Strange Records cd. Yeah, that's right. Just send S2.00 for postage and you'll get a cd with: The Bollweevils, Voodoo Glow Skulls, Man Dingo, Rhythm Collision, Gameface, lll Repute, Sinkhole, Zoinks, and a bunch more! 16 songs of pure punk. Write to: Dr. Strange Records, P.O. Box 7000-117, Alta Loma, Ca. 91701 USA. Out this month: Man Dingo Ip/cd/cass "Macho Grande" and The Bollweevils/The Freeze 10"/CDep "A Deadly Duo".

VIDEOS (1000+) Trade only: Beasties, Blues Explosion, Discharge, Descendents/All, early 80's hardcore, 70's punk, GG, Hasil Adkins, Hum, Kiss, Luscious Jackson, Mummies, NY Dolls, NB Turks, No Means No/Hansons, Op Ivy/Rancid, Tortoise, Toy Dolls, Wayne County, Zorn....!!! Plus lots of Toronto show masters 1994-96! Video traders send list: OOGY, 3509 Bannerhill Ave., Mississauga, Ont., Canada L4X 1V3

VIDEOS COMPILATIONS for sale: early 80's hardcore (B.Brains, Misfits, M. Threat, Husker, Necros, Descendents, 7 Seconds, Neg. Approach...), Nirvana, Pavement, Beasties, Jon Spencer, Op Ivy/Rancid, Melvins, Grrrl bands, Dinosaur Jr., Ice Cube/Cypress Hill, Misfits, PJ Harvey, Rollins, Jane's Addiction. Send 50 cents or stamps for catalog: Oogy, 3509 Bannerhill Ave., Mississauga, Ont. , Canada L4X 1V3

PLAID MONKEY!! PUNK/hardcore. New 12 song demo, inspired by the likes of Minor Threat, MxPx, Bouncing Souls,etc. Features World's Ending, Let's Go Straight Edge, Suicidal Youth, Hardcore Bowling & more. Nice tapes with words & 4 color insert. Send $7 ppd to: Plaid Greg/ 522 Atwood Ct./ Newton, PA 18940. Plaid Monkey!

FOR SALE: TAKING bids, and offers for 7"s and 12"s. From early punk and hardcore days. All original, in mint condition. Clothing and shoes for sale also. Call for list of stuff. (919)355-7413. Ask for Bill.

CRAP THAT I NEED: Howard Stern "Crucified by The FCC" boxed set, Johnny Thunders bootlegs, "Manson Family Sings" lp, Jimmy Ha741624rt "Outrageous Conduct" lp, sick, demented, deviant porn, non singles, Milli Vanilli remix cd to: RJS/ 2617-G Suffolk Dr./ High Point, NC 27265

RANCID POSTERS! 11" x17" promotional concert poster of Rancid! Same artwork as seen on the "And Out Come the Wolves.." album cover! Available on a red or white background! Please specify or buy both and nobody gets hurt! Send an sase and $1 for each poster to: Ryan/ 208 Camino Real W./ Wylie, TX 75098

SOME BASTARD stole both my Hoover 7"s and I want them back. Will pay top $ for both in good condition. I want them back urgent. Jeroen, Drinkwater Str. 18, 3000 Leuven, Belgium. Fax: 0032-16-232467

VIDEOS (NTSC/PAL) - Audios live in Italy like Cows, AF, GB, SOIA, NoFX, Pennywise, Bad Trip, M.O.M., Die116, D.I., Strife, Raw Power, Murphy's Law, DBL, Ramones & horror & XXX & bizarre films, Tracy Lords. Trader send list to: Luca Evangelista/ V.Pietromaffi 40/ 20157 Milano, Italy

WANTED: THE RICKETTS - "Destroy Olympia" 7", the 1st Total Chaos 10", any Pist 7"s, diy benefit for CKCU-FM, any Lumpin Proletariat - just tell me what you want - J.R./ 66 South Shores Dr./ Decatur, IL 62521

WANTED - SINGLES: Urban Waste, Zmiv, Detention, Nabat- both, Anti Cimax - "Anarkists Attack", One Way System - flex, Heart Attack - "Death to God", Freeze - "Hate Tourists", Red Alert- "Border Guards", Kuro - "Who Helpless." Jason/ POB 2223/ Lynnwood, WA 98036. Ph.# (206) 774-6229.

WANTED - LP'S: Nabat "Un Altro Giorni", Partisans "The Time was..", DOA "Hardcore 81", Major Accident "Massacred Melides", Intensive Care "Rebels Rockets..", Resistance 77 "Thoroughbred Men." Have 2,000+ possible trades, send wants: Jason/ POB 2223/ Lynnwood, WA 98036. Ph.#(206) 774-6229

HYLKIO dead and gone C60 (Finnish hc/crust) Tuomiopavivan Lapset 91-94 C60 (Finnish punk/hc) Bastards studio and live 1982 C46 (Finnish hardcore). Each tape is $4 (surface) $5 (air) ppd. J-P Muikku, Kielokatu 7 A 2, 80130 Joensuu, Finland.

ANGELHEART*4/FREAK ANIMAL*9, 5 split zine is out. DIY HC meets noise. Ints w/Global Holocause, Tuomiopaivan Lapset, Cause For Effect etc. plus usual zine stuff. $2 surface or $3 air ppd. J-P Muikku, Kielokatu 7 A 2, 80130 Joensuu, Finland.

RARE BRITISH PUNK/ oi/ HC Set sale 1800+ items, Abrasive Wheels - Zounds. Want list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts, SG4 OHS, England. Tel/Fax (01462)433089.

206 RECORDS is proud to present 4 Knuckle Sam's 7". It's fast, melodic and hard. Also in the works a Ferd Mert 7", should be out by the time you read this. Only $3.25 ppd or both for $5.50. Send SASE for stickers and catalog. 8112 Fremont Ave. N., Seattle, WA 98103 (cash and money orders are fastest, checks=delay)

WANTED: Swankys "Lifestyle" 12", Star Club 1st 4 LP's, Laughin' Nose "Get The Glory" first edition, V/A "City Rockers" LP w/ Gauze, Isolation, +2, hight quality audio/ video of Gism, Lipcream, Gauze, Gastunk, Stalin, Zouo, Comes, etc. See trade list. Kichigaijin, 122 Gillett, Painesville, OH 44077-2934, USA.

FOR TRADE: "Great Punk Hits" LP, "The Punx" cass box set, "Outsider" LP, "Shodoku Gig" LP, Kuro "Fire" pack, Asbestos 7", Gism "Detestation" MLP, Ladernunnan 7", Demics "Talks Cheap" 12", Amebix "No Sanctuary" 12", Antisect "In Darkness" LP (vg condition) many more. Not for sale!! Kichigaijin, 122 Gillett, Painesville, OH 44077-2934, USA.

RARE LP'S FOR HIGHEST BIDS: E.N.T. "A Holocause In Your Head", Disorder "The Singles Collection", Boskops "Lauschgift", Nihilistic "Nihilistic", Condemned? "Humanoid or Biomechanoid?", Black Uniforms "Faces of Death", Wasted Youth "Reagan's In", Sore Throat "Unhindered By Talent", Stark Raving Mad "Amerika", B.G.K. "Nothing Can Go Wrongn?" All in excellent condition; Simon Pare, 827 Goldbourn, Greenfield Park, Quebec, J4V 3H4 Canada.

OI POLLOI! EP's and LP's, Obnoxious! Conflict EP, Crass LP, One Way System EP, Partisans EP, Varukers EP's and LP's, Vice Squad LP, Punk & Disorderly Comp. LP, Mayhem, EP, Heinatlos EP, and more others! EP/LP are $6/$14 world ppd. Send an IRC for list to: Fight 45 Records, 19 Rue Germain Pilon, 75018 Paris, France. We are looking for HC-punk-oi bands.

I COLLECT PUNKROCK compilations on tapes (prefer) lp's & cd's. I appreciate your donation, 'cause I can't paid all of them. Punks with interesting for tape recording exchange send your trade/wanted lists. Swaps welcome. Drago Mlikotic, Kresimirova 55, 21211 Vranjic, Croatia

I PREFER GOOD old punk rock. I'd love to hear from you if you think you may have something to offer me. Let me know about your releases. Please send all correspondence, news, tour dates, music for airplay, promo giveaways and your sale/trade lists. Blow up your music box, c/o Drago Mlikotic, Kresimirova 55, 21211 Vranjic, Croatia. Thanx!

FUGAZI FREAK looking for boot. Fugazi 7"s at reasonable prices. Specify which ones. Will also trade or sell for live tape 20+ songs. 4$, world 7$ ppd. US currency. Pen pals welcome. JDC, 26472 Via Juanita, Mission Viejo, CA 92691

DISAPPOINTED? SO ARE WE. The difference is that we offer an ep - Beirath - upholding that we are Disappointed. Some say this is sensible to print boldly, and with bold adjectives. Fuck. $4 to EF Tapes, Box 14013, Minneapolis MN 55414-0013.

KARL FROM EARTH CRISIS ate my cat! I got lots of live & rare crap from bands like Screeching Weasel, Neurosis, Melvins, Operation Ivy, Bad Religion, Rancid, NoFX, Fugazi, Integrity, D.K.'s, Nirvana, Dead Milkmen, Queers, Slayer & a crap load more. New sampler tape: $4 ppd. or $1 for catalog. Monolithic: P.O. Box 1234 / Coquitlam, B.C. / V3J-6Z9 (Canada).

RECORD CLEARANCE SALE. We are downsizing our record collection at affordable prices. Punk, hardcore & more. 80's & 90's. Order our latest catalog by phone or mail. Heckle & Jeckle / 27361 Sierra Hwy #185 / Canyon Country, CA 91351. 805-252-5822. If you can send a stamp that would be cool.

21 YEAR OLD male into, crass, Bikini Kill, X-Ray Spex and several other punk bands. Would like to correspond with punk rock chicks, anyone into the church of Subgenius, nerds, losers, slackers, bums and anyone who lives outside of society. Also, anyone in Seattle who knows Andy Callahan please write. Steve, 4 Diamond Spring Circle, Akron, PA 17501.

21 YEAR OLD male digs Bikini Kill, X-Ray Spex, Crass and some obscure industrial. Wants body parts from other bleeding psyches. Subgenii, visionaries, punks, schizophrenics and anyone with a pulse, please write to me, send me money or find me a cool job. Want to start a project? I play guitar. Duane, 13 Faust Lane, Stevens, PA 17578

TRAVELING THE STATES this summer (hopefully). I'm 26, male, scenester (zine, band, label...), vegetarian, into hc/punk with a message and melody. I should do coast-to-coast, so I'm looking for any good souls from anywhere in the states who are willing to hang out or accommodate or come along. Into: Gorilla Biscuits, 7 seconds, Ignite, Dag Nasty, ecology, traveling, basketball...Dario Adamic, C.P. 15319, 00143 Roma Laurentino, Italy

GENETIC DISORDER FANZINE is not dead. I've taken some time off and anew issue is in the works. It will probably be out in July. I've got a new address and phone number too. Thanks. Larry Genetic Disorder, PO Box 15237, San Diego, CA 92175

PSYCHOBILLY! I'm looking to trade or buy neo-rockabilly or psychobilly vinyl, like Meteors, Stray Cats, etc. Pressings from Japan, Greece, Australia, and New Zealand would be especially cool. I have tons of stuff to trade and can also get hold of oldBritish Oi! relases. Write with a list of your goods to: Conny Winkel, Beusselstr. 3, 10553 Berlin, Germany.

BOSTON H.C. 7" $3 ppd U.S. $4 ppd world: Toe Tag "Salvi," STP "only lies," Only Living Witness "Freaklaw," Insult "live" / CDs $10 ppd, $12 ppd world: Drain "this is reality," Bastard Squad "songs for the country," STP "hate is the move," Toe Tag "Righteous"& "Reality." Boston's Finest, P.O. Box 58, Boston, MA 02134.

SSD "JOLLY OLD ST NICK" 7"—200 made, 3 copies $15 each, Chain of Strength 7" $25, NFAA 7" $25, Toxic Reasons "god bless" 7" $10, Justice League 7" $10, Sons of Ismael "Hayseed" $10, Poison Idea "Fithkick" 7" $20, P.I. Subpop 7" $15, P.I. "Darby" 7" black $15, P.I. Getting the Fear 12" $30, R.I.P. 1st LP $30, 7 seconds "walk"LP mispress both have side A $25. Boston's Finest, P.O. Box 58, Boston, MA 02134.

YOU SUCK! But Youth Defense League didn't. I'm looking for both their demos, the "Skins For Skins" and the "Blue Pride" demos. Please help me find these tapes or I'll go fuckin' nuts. Originals preferred, good copies accepted. Write: Shane, P.O. Box 805, Allentown, PA 18105-0805

BARE MINIMUM CD $5ppd. I'm selling much old HC/Punk/Noise vinyl out of my personal collection. Send 50¢ or IRC for list. No U.S. stamps, please. Jonathan Lyne, Apt. #208, 809-4th St. NE, Calgary, Alberta, T2E- 3S9, Canada.

MAXIMUMROCKNROLL music classifieds

TRAILER LIFE RECORDS - Trailer park music at trailer park prices. New Porn Flakes 7" only $3ppd. P.O. Box 931, Erie, PA 16512. Labels/distro. get in touch for wholesale prices/ trade.

JAWBREAKER: I'm looking for a Morton salt girl t-shirt, Chesterfield King 12", Whack and Blite 7", and the Jawbreaker/Jawbox split! Write - Wil Dotson/PO Box 1862/ Roanoke VA 24008

19 YO MALE. I'm from Memphis but just moved. I'm into Cap n Jazz, Moss Icon, William Martyr, Jawbreaker, and Indian Summer. I also do a zine, 19 going on 17, send 50¢, 2 stamps or a trade. So if you have nothing better to do - write me at: Wil/PO Box 1862/Roanoke VA 24008

RAMONES WANTED! Looking for live audio/ video. Many to trade. Also need: Queers, Muffs & Stray Cats/Brian Setzer. CJ, 5651 Broadview Rd., #D-7, Parma, OH 44134

VIDEO MASTERS: Unsane, Rollins, Alice Donut, Helmet, Bad Religion, Slayer, Biohazard, Jesus Lizard, Primus, Doorag, Karen Black, Soundgarden, Superchunk, Supernova, Slug, 7 Year Bitch, Voodoo Glow Skulls, Stanford Prison Experiment, Genitorturers, Pink Floyd, Jon Spencer, Napalm Death, and many others. Traders your list gets mine. Others send stamp for list: Ter, PO Box 45412, Phoenix, AZ, 85064-5412

EARLY 80'S UK stuff, Blood, Vice Squad, Red Alert, Blitz "Warriors", etc. + CCM Furious party. NOTA, lp + 7", Kraut "Adjustment + Feederz" 7", Project X 7", Noisu from Now Len and more. Send a trade list to: Justin/ POB 3022/ Ashland, OR 97520. (541) 488-0208

7" SALE- (Ex./ mint condition) MRR - "Turn It Around" comp., "Big City" comp, "Getting Shit For Growing Up" comp., "Welcome To Action Island" comp., "The World In Shreds" comp. (Vol. 4), DRI - "Violent Pacification", Problem Children - "On the Air", Psycho - "6 Song E.P....", Armed Citizens - "Make Sense". Call/Write: Laura, 1338 Dufferin, Windsor, Ont., N8X-3Kl, Canada (519) 254-0690.

12" SALE - (Ex./ mint condition) MRR - "Not So Quiet..." comp., Flipside "City Of L.A." comp. (promo), Paper Tulips "Insects", Offspring - "lst lp", Steel Pole Bathtub "Lurch", Mission Of Burma - "Forget", Lookouts! - "One Planet, One Peopl2", Rattail Grenadier - "lst lp", Neurosis - "The World As Law". Call/Write: Laura, 1338 Dufferin, Windsor, Ont. N8X-3Kl, Canada. (519) 254-0690.

SALE - (Ex./ mint condition) Nirvana - "lst 7" (blue), Red Red Meat - "Hot Nickety..." 7", Les Thugs - "Frenetic Dancing" 7", Karen Black - "Alaska" 7", Uncle Tupelo - "No Depression" 12", Goo Goo Dolls - "lst lp" (1987), Ed Hall "Love Poke Here" 12", Bouncing Babies - "lst lp". Write/Call: Laura, 1338 Dufferin, Windsor, Ont, N8X-3Kl, Canada. (519) 254-0690.

VIDEOS FOR SALE: Janes Addiction, Misfits, Dead Kennedys, Bad Brains, Crass, Nirvana, GG Allin, Pearl Jam, Bloody Mess and The Skabs, Anal Cunt, Pink Floyd, Psycho, Marilyn Manson, Nine Inch Nails, Rage Against The Machine, Timothy Leary, and others. Prices cheaper than others ($10-$15). Traders welcome. Please send $1.00 for list to: Michael Hansen. P.O. Box 10103, San Jose, Cal. 9 51 5 7. No rip off's.

FLAVORED WITH MEAT is a record label. The address is PO Box 1042, Redondo Bch., CA 90278. We want your band's demo, if you don't suck. We also need Smiths cover songs for an upcoming comp. Send stamp for catalog.

TRADE TAPES WITH ME. Tape me your favorite records or send me a mix tape, and I will do the same for you. I'm into Screeching Weasel, The Queers...Also, want penpals. Gustavo Gamarra, 68 Alana Dr., Hawthorne, NJ 07506.

HARDCORE PICTURES, POSTERS for sale! $5 gets you a handful of hardcore pics and/or posters. Have Token Entry, Unity, Supertouch, Killing Time, Cro Mags and much more! Will try to grant requests, but reply soon. Also for sale old Upfront shirt SL in X-large $20, not mint but sick old school shirt. Send cach or MO, no checks to Christian Aliperti, 26 Betsy Dr., West Sayville, NY 11796. Offer ends in 1 month.

BANDS WANTED: Grind, noise, power violence, HC bands from around the world wanted for upcoming tape compilation releases. Possible vinyl, zine too. Send demos and crap to: Tape Violence c/o Scott A., 1857 Mission St., S. Pasadena, CA 91030, USA.

HEY FUCKER! I'm looking for LP's by Blitz, Sham 69, Discharge, Final Conflict, Chaos Uk, UK Subs, Culture Shock, Johnny Thunders, Exploited, Sex Pistols, The Specials, The Selecter, Madness, 4 Skins, Desmond Dekker, Bad Brains, Cock Sparrer, One Way System, The Clash. Send a list of what you have including prices to: Marc Haines, 5714 125 Ln. NE, Kirkland, WA 98033.

PUNK RECORDS SETSALE: private collection, 1200+ items, 77-85, European, American, Japanese 7"s and LP's, oi, anarcho, Killed By Death stuff, hardcore, Hubble Bubble, Amebix, Skrewdriver, Big Boys, Youth Of Today, Rude Kids, Kids, The Ex, Stalin, Chaos UK, Hoax, Varukers, Really Red, Misfits, Deep Wound,...Send 1 IRC for list to:Nathalie V., Nieuwpoortse Steenweg 459, Oostende 8400, Belgium.

NEW SCHOOL PUNK band from Northern Ontario, Canada. With a new album to be released. Seeking penpals from anywhere (men, women, bands, zines). Listen to all kinds of punk, like to go fishing. Every letter will be answered, so write. Jamie Weatherbie, 152 May St., New Liskeard, Ont, POJ-1 PO Box 2824, Canada.

SOUND IDEA DISTRIBUTION-- Send $1 US, $2 foreign for current catalog. Store open now in Brandon, FL Sound Idea/PO Box 3204/ Brandon, FL 33509-3204 USA Call (813) 653-2550 Stores: Get in touch for wbolesale rates.

BOOTLEGS out the bung hole in the Sound Idea catalog. Send $1 US or $2 foreign for current catalog. Bootleggers get in touch. Sound Idea Distribution/ PO Bos 3204/ Brandon, FL 33509-3204 USA Sound Idea store open now! (813) 653-2550 Stores: Call for wholesale rates.

T-SHIRTS, RECORDS, VIDEOS, CDs and more! Send $1 US or $2 foreign for current catalog. Send samples and working terms for consideration. (No demos) Store open now! Sound Idea/ PO Bos 3204/ Brandon, FL 33509-3204 USA Call (813) 653-25S0 Stores: Call for wholesale rates.

NEED DISTRO HELP? Send samples and working terms. (No demos) If I am interested, you'll hear from me. Sound Idea Distribution/ PO Box 3204 / Brandon, FL 33509-3204 USA Sound Idea store open now in Brandon, FL. Call (813) 653-2550 Stores: Call for wholesale rates.

JAPANESE AND EUROPEAN LABELS: Trade with me! I run Burrito Records and Sound Idea Distribution. If you can't trade, send wholesale prices. Sound Idea/ PO Bos 3204/ Brandon, FL 33509-3204 USA Sound Idea store open now! Call (813) 653-2550 Stores: Call for wholesale rates.

MISFITS- had stage access at 2 recent Misfits reunion shows in the northeast and shot them on video. For an excellent copy of both shows from the mastertape send $20.00 ppd. to Ed Feltch P.O. Box 506, New London, CT 06320. PS audio tapes $4ppd.

DESTROY ALL MUSIC--long running radio show at Conn.College in New London seeks submissions from bands doing it themselves for guaranteed airplay. We play any format & most genres. Contact Ed Feltch, POB 506, New London, CT. 06320, (860)886-9497

TRADE! Tapes, Stickers, Videos, anything! Send stuff from: OpIvy, Avail, Blanks '77 Down By Law, Sex Pistols, NoFX, and anyother cool Bands. Send to Brian, 5020 Tall Timbers Dr., Richfield,Ohio 44286.

DISCHARGE, ANTISECT, Wretched, Ent, Larm, Icons of Filth, Raw Power, Amebix, BGK, Rattus, Varukers and many, many, more...all in "Cruise County", MRR's big and rare old all European HC photozine. We found a box of originals...$5 US/Can, $6 world, cash only to: Anti-Christ, 2 Bloor St. West, Suite 100, Box 477, Toronto, Ont/M4W 3E2 Canada

EYE 95 RECORDS has the Flytrap CD, the Downer Boys 7", and Void t-shirts. Send a stamp to: 602 141st Street, Olean City, MD 21842

MUTHA RECORDS for sale or trade. Public Disturbance 7", Worst 7" & LP, Chronic Sick 7" & 12", Accelerators 7", Send Help 7", Burnt 7", Child Abuse 7", Stisism 7", Cyanamid 7", Fatal Rage LP. Send trade list, IRC or SAS to: 1745 N. Wilcox Ave., #137, Hollywood, CA 90028-5156, or call (213) 962-6556

TAPE TRADERS! Looking for people from the US, Australia, UK and Japan. So many records out each month-impossible to buy all the good stuff. Already got heaps of stuff (involved since 1980). Likes: all different styles of punk/HC. Preferably old & new school, some dis-bands, stuff off vinyl & CD! No demos/live, no dumb shit, Ox-Fanzine, Helge Schreiber, Hermann-Albertz-Sbr.239, 46045 Oberhausen, Germany.

NO! H.C. IS NOT DEAD in Chicago. New Rat Bastards 7" and 80's h.c. band Snoopeez Tapeworm 7" out now. $3 ppd to: Will E. Survive/ POB 2065/ Northlake, IL 60164

SERIOUS BANDS/ ACTS wanted for 1996 release/ tour. (212) 629-1824.

OUT OF PRINT! Discount prices on punk/ powerpop/ metal major and indie cassette and cd cut-outs! Cassettes 3/ $11.00 cd's $4.99-10.99. Stamp brings free flyer/catalog, gets you on my mailing list. Infernal Racket/ Studio 167/ POB 443/ Owosso, MI 48867-0443

SONIC YOUTH audio tapes for sale or trade. Also have Nirvana, Tom Waits, Jon Spencer, Mr. Bungle, Beastie Boys, Butthole Surfers, Alice in Chains, Pantera, Slayer, Metallica, R.A.T.M. and more. Fast and cheap, yr list gets mine. Gerry, 2098 Firwood Ave. Santa Rosa, CA 95403

VIDEOS for trade. Lots of old and new punk videos. Over 70 to choose from. Send your list for mine. Tony/ 6445 N. Wave Pt./ Hernando, FL 34442

RARE PUNK RECORD TAPING service 1975-85. Send a want list or stuff you want taped + IRC or SASE $5 per 7", $7 per LP. My records too numerous to list. PO Box 3391, Hollywood, CA 90028-3391.

OI, PUNK, HC, obscure 77 stuff, ska such as 2-tone bands, Specials, etc, Peter & TestTube Babies, Headache, Neon, X-Ray Spex, Blitz, Exploited, Chaostic Dischord, Cockney Rejects, Business, Saints, Vibrators, Vice Squad, Cock Sparrer, Chron Gen, Amebix, Riot City, No Future, Motorhead. IRC for list. GSN c/o 32 St Pauls Rd, Clifton, Bristol, BS8 1CR, Avon, UK.

HARDCORE/ PUNK records for sale. Shit like: Flux of Pink Indians (double LP) on Spiderleg Records, Alcoholics Unanimous—At War With the O.L.C.C. 7", the Gits—Precious Love 7", The Sins of the Flesh—LP and more. Send stamp for price list or make an offer on a record in this ad. Prices are negotiable. Write to: Stealth Ordeal, c/o Rick, P.O. Box 651, Salem, OR 97308-0651.

MAXIMUMROCKNROLL classifieds

I'M PUNKER THAN YOU! 'cause I got t-shirts from over 600 bands in stock. From obscure indies to corporate whores. Send 2 stamps for huge catalog. Lowest prices around! Punker Than You, 346 North Queen St., Lancaster PA 17603. Thanks!

SPIKED LEATHER, bondage, S-M. Spiked belts, collars, wristbands, restraints. Anything you need punk as fuck handmade leather products. Are you sick of paying out the ass for leather ware? Guaranteed highest quality at low prices. Custom orders also made. Send one .32 stamp for catalog to: B.Leather, 3217 Wilmington Pk. #19, Kettering, Ohio 45429

THE ANGRY BEAN is a non-profit organization that collects canned and boxed food for needy punks everywhere. If you are a punk who needs help or know someone who does, please write. We are looking for kids who live in the parks in Manhattan and other places. Write or send food donations to: Angry Beans, c/o Mike Smith, 1009 N. Garvin, Evansville, IN 47711.

HAWAIIAN EXPRESS: New label, strange address. I lived in Hawaii the past four years but now I'm back in California with a record label and a college degree. I'll be starting another radio show, too. Write for any reason and perhaps send promo material to: H.E./ POB 777/ Byron, CA 94514 USA. Look for three Hawaii bands on tour this summer!

30 YEAR OLD male is looking for sincere, mature pen pals. I enjoy all kinds of music, especially punk rock. I will answer all letters. Ladies, send non-instant photo with letter, I will reply with photo of myself. Mark E. Grangetto D-40372, East/ California Mens Colony, CQ "6102"/ POB 8101/ San Luis Obispo, CA 93409-8101

STICKERS! STICKERS! STICKERS! Have your flyer, pornography or whatever your heart desires made into stickers! Any size up to 8 1/2 x 11 only $1 per sheet. Discounts available for large orders. Willing to trade - samples on request! Send 2 stamps to: Stickers Are Groovy - POB 12105 / Berkeley / CA / 94712

A CATALOG FULL of cool shit! A fun collection of hard to find tarot decks and incense. Books, fully interpreted astrology charts, body toys, handmade leather stuff and loads more! Willing to trade for most stuff or to help you find it! Send $1 (credited with order) or 2 stamps to Eclectic Groove POB 12105 Berkeley, CA 94172 or 510 / 843-7617 leave address .

CYNICAL PRICKS DIGEST "Book Yer Own Fuckin' Life" address is wrong. Issue 8 out now with interview with Code-13 and a comp tape for just one dollar. If I care enough to get a classified, you should care enough to order, or you can just write to me. I'm into almost all music, from ska, to Doom, to the Specials. Mike, 71 Harris Ave., Albany, NY 12208-3018

T-SHIRTS, PATCHES AND other shit in my new catalog. Bands like: Pist, Filth, Icons of Filth, etc. Send stamp for catalog. DIY distros, get in touch. Nonsense Distro, 13216 Leech, Sterling Heights, MI 48312

ARTIST FOR HIRE: Old school punk, can draw anything. Do you need covers, flyer, posters? Specializing in horror material. $3/hr. For samples send 2 stamps to: Hadan, 1426 S.E. Salmon #3, Portland, OR. 97214

PUNK IMAGES (PEOPLE) needed for rubber stamps. I'm a non-profit making mail artist and I won't make any money from the images. Please help. Lifelike or cartoonish images. A classic pair, Box 771, Royal Oak MI, 48068

FEM SK8 COMIX: Betty and Judy comics, strong-willed girls who skateboard. Send a stamp for free comix to: Jesse Lockwood, PO Box 226, Oxford, MD 21654

HEY YOU! The Vicious Circle Voice fanzine needs contributions of records, articles, etc. We trade ads for promos! Issue 3 out soon with Blanks 77, Showcase Showdown, Skankin' Pickle, Both Worlds, and much more! J Walker, Box 991, Groton, MA. 01450

ART WORKS: PUNK, comix, political, horror art done for 2 copies of the product. No bigots! I've done Blanks 77 and Quaranteen: Send SASE for samples, Quaranteen tape costs $1ppd! Punk rock. J Walker, Box 991, Groton, MA. 01450

TWEETER TV. The cable show that brought you the legendary "Lars Scuffle" footage is always looking for new bands to air in NYC. Send VHS, P.O Box 1868, Canal St. NY, NY, 10013. (212) 802-8558

FREE VIDEO TRANSFERRING to any world system! Over 3500 shows to choose from! Hardcore, punk, ska, movies! $1 for big list! Or call to find out about what you want. Peter DeMattia, 8 Haddon Rd. Hewitt, NJ. 07421-2329 USA (201) 853-4420 e-mail peterd@nji.com

HEY! LOOKING for Tom (Misfits freak), Bill (T.R. tatooed on arm) and Jimmy (the dumb one) in Arizona. Also looking for Lisa who works at Hard Rock cafe in Universal City. Write me! Betty Bondage, 43342 Hillcrest Dr., Sterling Hgts, MI 48313

FUCK! I NEED HELP!! Will be arriving in NY state flast broke either on April 27 or after that. Need to find work and housing with all male, straight or not housemates. Will be visiting family up in Schenectady Albany New York for about one to two months maybe less or more. Depends on response to this ad. Won't be able to pay rent until I get work. Am in the closet with them and prefer it that way! More details write to M. William Roth, 2010 Nomad Court S.E., Salem, Oregon 97306, (503)585-3369: my mum's phone with answering machine, messages only please. Deadline May 20, 1996

IT'S A PUNK ROCK girl!!! Born on January 15th to Kris and Angela Roe of Indianapolis, Indiana. Her name is Starla Kristine Roe and she's already been to more shows than you!

COPS KILL KIDS. 5 stickers only $1ppd. Shawn, 142 Fountain Ave., Selden, NY 11784

ATTENTION BANDS, record labels, artistic individuals. We do custom silkscreening on white 100% cotton "Heavyweight" t-shirts for $3.99 each! (price includes shirt) Quality work. Send your request with phone # to: Underground Squeegee, Dept. M, 92 Corporate Park, Suite #C-142, Irvine, CA 92714. or call (714)648-2169

WRITE! 14, BORED to death in east bumblefuck USA willing to listen to any shit you give me willing to correspond w/punx (non racist) skin heads loosers anybody write Lint / RR 1 Box 431 / Mt. Crawford, VA 22841. phone # 540 249 5087

FREE ADS & CLASSIFIEDS!!! in the first issue of Lewd Conduct zine. Send -any photocopy-ready ads, typed classifieds, records or zines to be reviewed, writing, photos, drawings to be published -soon to: 1214 Hookston Rd, Concord, CA 94518

STICKERS! STICKERS! STICKERS! Have your flyer, pornography or whatever your heart desires made into stickers! Any size up to 8 1/2 x 11 only $1 per sheet. Discounts available for large orders. Willing to trade - samples on request! Send 2 stamps to: Stickers Are Groovy - POB 12105 / Berkeley / CA / 94712

A CATALOG FULL of cool shit! A fun collection of hard to find tarot decks and incense. Books, fully interpreted astrology charts, body toys, handmade leather stuff and loads more! Willing to trade for most stuff or to help you find it! Send $1 (credited with order) or 2 stamps to Eclectic Groove POB 12105 Berkeley, CA 94172 or 510 / 843-7617 leave address

I NEED TO GET out of here. Looking for people to travel with and places to stay? Contact Maria 225 Elmore Ave.m Woonsocket, Rhode Island 02895

ANARCHISM is the vision of a society based on mutual aid, individual freedom, and organization without coercion. The New Archaic, a journal (zine??) of anti-authoritarian thought and reason. $2, T.N.A, POB 45133, Seattle WA 98145-0133

WANTED COURTNEY LOVE, everything, photo's, passes, posters, personal items. Also the movie Poison Ivy II-Lily with Alyssa Milano. Psychedelic posters and handbills from shows 70's-90's. Mountain Press, Box 8266, Ann Arbor, MI 48104

WRITE ME! 15 year old sXe rude girl wants pen pals! I adore ska, cookies, swing dancing, clarinets, skanking , foreign films, Kurt Vonnegut, The Specials, Op Ivy, LGB, any Two-Tone and/or Third Wave ska band. I am looking for some snazzikin boys and girls (Rudies, Punx, and Sharps) to correspond with. Will respond to all. Renee; PO Box 5506, Pleasanton, CA 94566

TWO ZINES- Inbred Picnic #2 and infohazard #1. Available for a measly $1 each ppd. Splurge and get them both. Send in music, writing, thoughts, drawings, if you want. POB 1325, Stockton, CA 95201

I AM A PUNK girl who needs mail. I'm into 2404, The Busters, Screeching Weasel, Fifteen, Crass, Conflict, Bouncing Souls, Zoinks, The Specials, Dance Hall Crashers, and a lot more. Write to: Giselle M., 4638 "A" St. Philadelphia, PA 19120

ORGANIC T-SHIRTS with political/feminist/ silly messages... Send stamp for a catalog to: Persnikety Prints, 142 Frankford Ave. Blackwood, New Jersey 08012. Only $7 per shirt!

WANTED: OLD FANZINES- I'm looking for old California punk fanzines (1976-1982) "Slash", "Flipside", "MRR", "Damage", etc. But not "Search and Destroy". Tell me what you've got and what you're charging. Please send correspondence to: Chris Collura, 44 Till Rock Lane, Norwell MA 02061

FREE ZINE. Free 30 page fanzine on punk, peace, anarchy and equality. Very active reading material. Comes out seasonally, been out for 6 years. Send 2 $0.32 stamps, exercise your opposition. PO Box 1072, Grass Valley, CA 95945

UNLOVED, LONELY artist, wants to hear from tramps, vamps and sluts. Also send photo's. I'm putting a book out. Mountain Press, Box 8266, Ann Arbor, MI 48104

WE ARE PLANNING on doing a 1997 S/M graphics calendar. We need you help to fill it up with cool stuff. Famous events, weird events, dates of importance, unusual quotes, anecdotes, maybe even a couple of good jokes, birthdays and deaths of celebrity punx, killers, artists, etc. We'll use whatever you can send. Thanx. POB 10701, Bradenton, FL 34282-0701.

ARTISTS WANTED: we're looking for the most intsense and bizarre work you've got. Join us in the den of degenerates, alongside fellow contributors Mike, Diana, DB Velveeda, F. Crites, Jeff Clayton and many other artistic annihilators! Send anything you'd like for consideration. No limits or laws can keep us down. S/M POB 10701 Bradenton, FL 34282-0701.

JENNY McCARTHY ZINE available now. 32pgs. devoted entirely to Playboy's and Mtv's vivacious blond. Send $1 & 2 stamps to Jamie , 360 Barton Dr., Fremont, CA, 94536.

MAXIMUMROCKNROLL classifieds

I'M LOOKING FOR PENPALS in Europe and Russia. Actually anywhere will be sufficient. I am headed towards St. Petersburg and Europe, so possibly I could visit you. If you're headed to the states, write me and maybe we could meet. I'm a 21 year old male who will write back! I'm into hardcore and am drug free, but don't let that stop you from writing me! Extremely open minded. Kevin, 4308 Oak St. Apt. S, Kansas City, MO 64111, USA.

TEXAN SKINHEAD Living in Massachusetts looking for skinhead guys and girls to write to. Spew your hatred bout anything to me. Into: Exploited, Antiseen, Sex Pistols and more. All skins write. Send letters/photos to Eric, 92 Everett St., second floor. Lawrence, MA 01843. Hi Joey and Dave. Murray from Evansville...write me back, what happened?

CONTRIBUTORS WANTED: For another zine. #1 will focus on things or people you hate, (#2 pranks) stupid trends, those who befriended, cheated you, etc. Send your stories, reasons, pictures. I'll try to include everything. Zines and records will be reviewed if you want. Free ads send sase for info. Lambrusco Kid, 4368 Kansas St. #1, San Diego, CA, 92104.

ROCKABILLY CAT WANTED- sideburns, tattoos, creepers a must- an Elvis to my Betty Page? Must like drinking, fast cars and loud music. Reverend Horton Heat, Social Distortion, Jerry Lee, Cramps, Flat Duo Jets, Carl Perkins, etc. Me: 25 y/o hep kitten looking to relocate. Write to Angel, 33 Hoffman Ave., Columbus, OH 43205

SUICIDE ON STAGE, anyone? Help! I heard an unconfirmed rumor about a New Zealand punk rocker named Ziggy Carcass committing suicide by decapitation in front of an audience. If anyone has any articles on this alleged event, send me a copy and I will reciprocate with some interesting clippings of my own. John Pirog, PO Box 92303, Warren, MI 48092

PATCHES $3.50 each post paid!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-Ebb, 7 Seconds, Cows, OpIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, Send $3.50 each patch to: Marc Hill, PO Box 1218 Morongo Valley CA 92256. Send $1.00 (refundable) for catalog.

STICKERS $1.25 each post-paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-Ebb, 7 Seconds, Cows, OpIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, send $1.25 each sticker to: Marc Hill, PO Box 1218, Morongo Valley, CA 92256. Send $1.00 (refundable) for catalog.

BADGES $1.25 each post-paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-Ebb, 7 Seconds, Cows, OpIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, send $1.25 each badge to: Marc Hill, PO Box 1218, Morongo Valley, CA 92256. Send $1.00 (refundable) for catalog.

BACK-PATCHES $9.00 each post-paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-Ebb, 7 Seconds, Cows, OpIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, send $9.00 each back-patch to: Marc Hill, PO Box 1218, Morongo Valley, CA 92256. Send $1.00 (refundable) for catalog.

DULUTH! MY APOLOGIES to those who read my entry in BYOFL #4, but I have to move. Contact Dan Heinan, 220 N. 36th Ave E., Duluth, MN 55804. 218 - 724 - 5383 for shows. Thanks and sorry! Matt Severson.

SxE power violence zine- Inside Out #14-Spazz, Apartment 213, Ax/ction Records, Capitalist Casualties, photos of bands and S.F & Seattle graffiti & opinions, review $2 in USA. $3 outside. 24 pp. Also #13 with Spazz, Dropdead, MITB & #12. 428 Ave H., Snohomish, WA 98290

OPERATION: Cliff Claven will be on tour all summer. If you want us to stop at your house or rock your basement call: 812-949-8219 we play Lancecore. Come and see us if we play your town.

PLAN-IT-X MAIL ORDER wants you to have a catalog of cheap punk records so send a stamp to : 5810 W. Willis Rd. Georgetown, IN 47122

SID VICIOUS! 90 minute compilation VHS video. Many rare, never released interviews, live segments and collector footage. A must for Sex Pistols fans. $20 postpaid from GENE SUICIDE, 2315 Green St. Harrisburg, PA 17110

LOOKING FOR BARBARA Steele with Mohawk! Male, 21 seeking correspondence with punk girls, horror chics, and other unusual females. Like punk, other stuff too—Misfits, Rockabilly, Scorcese, Welles, Marilyn Chambers, Erotica, Taxi Driver, Kerouac, Bukowski, Miller lite, writing. All letter answered. Send letters, stories, manifestos, pictures, pornography to A. Murphy, Foster Knox Apts. C.M.S..U Warrensburg, MO 64093

FOR A CATALOG of cool tees, patches, stickers, music and more. Send us a stamp, call (leave message) or email (ATTITUDE@epix.het). The ATTITUDE Shop, POB 64, Greencastle, PA 17225; 717-597-9065 (leave a message with your info) Custom screen printing available.

SCREEN PRINTING.... hey bands, groups, anybody! The deal get 50 one color, one sides, tees for $200, any color tee, any color ink. Also add the second side or second color for only $40 more. Highest quality, best prices, no job too small. We dare you to beat us. Call, write or email. POB 64, Greencastle, PA 17225 (Attitude @epix.net) help with type setting and layout too.

SUZY!! - The Australian camper chick with the man-eating kangaroo named Skippy. You didn't give me your address ya know. Get a copy of "Slaves to Reality" and write me. C. Curtis/ 580 E. 91 St./ Brooklyn, NY 11236

"SLAVES TO REALITY" zine #4 is out! Get a copy so you can feel important when the mailman comes by. Send 3 stamps, $1, or trade. Pick a method of payment and mail that sucker to: Ditch/ 580 E. 91 St/ Brooklyn, NY I 1236

FREE!! Send postage for tapes, buttons, stickers, propa ganda and more. The more you send the more you get. Label, distribution, silk screening, publishing, promotion and suppressed information in house. Zine needs shit for review, advertisers, Floriduh listings and free classifieds. Awaken Industries, PO box 581, St.Petersburg Fl. 33731 -0581

FASCISM goes much deeper than Neo-Nazi boneheads. Send $2 for 48 page booklet on the rise of the newest fasistic power: The United $tates of Amerikkka. We buy/sell/trade suppressed information. Send stamps for details. Awaken Industries, PO Box 581, St.Petersburg F. 33731-0581

I HATE BUTTONS: Get 100 1&3/4" buttons pressed for $35 ppd. or equal trade. Send logo/ design and check or MO payable to "S. McGee." Send stamps for catalog of over 250 different designs. We desperatly need distribution. Awaken Industries, PO Box 581, St.Petersburg FL 33731-0581

COFORMI$TOMP needs demos, 7"s and anything else. If you send something, I'll review it and send you a copy of the issue it appears in. Also if you send in something, you'll get a free ad. Send the goods to: Nasdat Nick, 281 Mason Ave., Ann Arbor MI 48103. Latest issue, $1.50 +stamp. Pins $0.75

HEY POSERS!! Here's some t-shirts for you: "Fuck Censorship" (with small censor strip through the word "Fuck"). "Cool People Suck" (with a picture of a sad litde punk poser), & "Sel Out" (in the Sub Pop logo! Ha ha!). All our trendy designs are on super-quality, 100% cotton, pre-shrunk t-shirts in L-XL. Each shirt $16 ppd (US $$) or $20 ppd (Can $$). Send to: Poser Wear, RR #1 Coyote Site C4, Williams Lake BC, Canada V2G 2P1

HEY!HEY!HEY! Hey! Hey! Wanna make money and feel god about it? Bill's Shirt Thing needs nice people around the country to distribute t-shirts. Just drop off a few at the local store - keep 1/2 the money for yourself! It's fun and all the dough goes to an AIDS center. Write! POB 53832/ Lubbock, TX 79453. (806) 794-9263

JAPAN, I AM DOING my thesis on Japanese punk and noise bands and would love info. Bands or people that have been to Japan, or know anything about the Japanese noise or punk scenes please write or e-mail me. I am also interested in zines with travel logs to Japan or interviews with bands fro Japan. Rusty Mahakian/ 716 Lighthouse Ave./ Santa Cruz, CA 95060. (408) 426-9485, rusty@cats.ucsc.edu

ART 'ZINE from Yugoslavia is seeking poetry, short stories, comics, illustrations. Send us your stuff and we will translate it. Also, we work an international art-zine. Alternative is key-word. Contact is a key. YoPajtas, Golsvortijeva 34, 11000 Beograd, Yugoslavia, Europe.

21 YEAR OLD SKINHEAD looking for girl Pen Pal that's into all types of Pogo, Oi!, Punk, and Ska. I enjoy watching TV and being stupid. Oxymoron, Blanks 77, The Suspects, 4-Skins, MU330, Laurel Aitken, Guttermouth, The Queers. Response is guaranteed. Fuck all racism, Fuck the government, and Fuck you. Write to: Joshua, 2327 Hopedale Ave., Charlotte, NC 28207

RAT BASTARDS T SHIRTS for sale b&w same design as split with Dead Drunk 7$ ppd. RB/ DD split still avail. 3$ ppd. Plus new Rat Bastard 7" out soon. Will E. Survive / PO Box 2065 / Northlake, IL 60164

LAS VEGAS PUNKS! Moving to Zion N. P. for the summer to rock climb + work. Looking for HC/punk people to go to shows with, buy records, hang out, etc. Into HC like Assfactor 4, H-100s, Cap. Cas.... Matt Severson, 126 N. 60th Ave E., Duluth, MN 55804

TRADE TAPES with me! Send your list for mine. I got old, new, powerviolence, hc, ska, thrash, Oi, live boots, etc. Write: Nasdat Nick, 181 Mason Ave., Ann Arbor, MI 48103

YOU'LL FEEL JUST like a deflowered virgin after you see our catalog. We got the shit nobody else dares to print. Uncool, unclean, unacceptable, but we don't give a damn! The mission lives on mutha-fuckahs. Send a stamp and don't miss the hell train. S/m Graphix, PO Box 10701, Bradenton, FL 34282-0701

HELLO HBO, PLAYBOY! Showtime laid off punk cable worker tells all. Build descrambler for under 13 bux, with 7 Radio Shack parts, very easy and very fast. Send 10 dollars cash or money order to: Ed Duckfield, for simple 7 step instructions. Immediate response guaranteed. DIY Punks! Ed, PO Box 157, West Sayville, NY 11796

FREE CABLE PUNX! Laid off punk cable worker shows you how to build your own descrambler with only 7 parts you can buy at Radio Shack or any electronic store for under 13 bucks. Easy 7 step instructions anyone can do. Fats service you will receive in 2 weeks guaranteed! Send well concealed cash or money order for 10 dollars to Ed Duckfield, PO Box 157, West Sayville, NY 11796

MAXIMUMROCKNROLL classifieds

PRANK PHONE CALL tapers, your tape gets mine. 90 mins. of wackly prank calls some of the best you have ever heard. James At Fifteen, 2326 Shefield Rd. Raleigh, NC 27610

SERIAL KILLER SHIRTS! Manson unplugged, Gacy, Night Stalker, Zodiac, Bundy, GG Allin, drugs, Anti-religion, etc. Send 2 $0.32 stamps to: Burning Church Enterprises, 865 Olga St., New Orleans, LA 70119-3838 or hppt://www.nternode.com/~bce to see our stuff on line.

SAN DIEGO? 23, female: I'll be working in S.D. for 6 months from January '97 and I'm looking for a (cheap) room there and people to hang out with! Please write: Futzi/ Stiefelholz 3/ 31515 Wunstorf, Germany or call collect: 0049-5031-16090, ask for Futzi!

I'M BORED! 21 YEAR old girl looking for interesting pen pals from MI over. Into bouncing souls, Screw 32, Good Riddance, Johnny Horton, 7 Seconds, The Muffs and more. Will answer all letters. No racist, psycho, close minded people need to respond. Tiffany/ 1866 Gaviota Ct./ Simi Valley, CA 93065

PACMAN-SURFS decals & iron-ons, Mr T., Star Wars, old sitcoms, too many to list. Send $5.00 (cash only) for 8 assorted decals. Send to: Jake, 106 St. James Pl., Glenolden, PA 19036

PUNK BITCHES in/around Glendale, CA, where the fuck are you? There's gotta be more than Kroqer Rags. I'm trying to start a band to gig, hang out and cause chaos with. Write: Khammielle, P.O. Box 10825, Glendale, CA 91209

UNIQUE FOR HER or him, a fun sexy line of women's brief's with an attitude. Underwear with styles from cute to humorous to adult, kinky images and phrases, all sizes. Great gifts for all tastes and occasions. Write for free catalog: Cat Tale Originals, P.O. Box 181, Mount Forest, Ontario, Canada N0G2L0

ANARCHIST POLITICAL prisoner Chris Plummer is looking for serious anarcho punk's to correspond with, anarchist groups to network with, someone who can photo copy stuff for a anarchist prisoner group, postcards, pictures, flyers, stories he can reprint in the zine "Cell One" and most of all a girl friend, if you can help at all please do! Refuse Resist Exist! Chris Plummer, PP#677345 Estelle Unit, Huntsville TX 77340

RIOT INJECTED 21 y/o chaos punk living in shameful NC. Into Casualties, Oxymoron, Blanks 77, Swingin' Utters, Anti Heroes, Operation Ivy. Plus more punk, oi, and ska. Also like drawing, B&D, S/M and beer. Looking for down & dirty smashed up punk & skins to write to. Punk chicks feel free to write, I may be married, but I know what I like. Paul - 1509 #5, Delane Ave, Charlotte, NC 28211

FREE SKATE AND music zine!!! "Via-Zine" is alive. Via-zine brings the underground music sounds and skate boarding back together. Send a stamp for a copy or a dollar for 10 copies to: Via-Zine/ POB 979/ Ft. Lauderdale, FL 33302

M, a non profit zine, is looking for submissions from writers, artists, bands, and labels. Send us interviews with bands, articles about bands, politics, etc; scene reports and columns, artwork Bands and labels send us sthff to review a~ well as info about the acts on your label. Send submissions to P.O. Box 168, Waterdown, Ontario, Caoada, LOR 2HO

WANT SPIKES? Gutter has spiked, studded and bondage bracelets and collars in a plethora of colors and non-leather material. Fuck that corporate shit, buy cheap and good. I'll trade for good punk records, tell me what you've got. For a fabulous catalog send an SASE to: Gutter PO Box 86790 Portland, OR 97286.

DWELLING PORTABLE tells how to build a comfortable shelter in a week for almost nothing. Plus tips on places~ vehicles~ bicycles~ & more. "An amazing resource" - Factsheet5. "Very helpful & useful info" Slug&Lettuce. $1/issue. 8/$7. POB 190-mrr, Philomath OR 97370

15 YO BOY looking for male/female penpals ages 10-20 to talk to about music, life, ect. I'm into: Anti-Cimex, Crass, Ramones, Black Flag, Misfits, ect. Will respond to all letters. I don't care about race or sexual orientation so feel free to write anything. If possible send picture. Write: Mike McKenna Jr., 15 Berkshire Rd., Cranston, RI 02910.

SISTRUM ZINE has moved. We are now at 1917 Apartment Ln. #3, Sacramento, CA 95825. We do comp tapes. Bands, get in touch. People in our area get in touch. (916)489-0805. Dan and Christine Psycho. Zine for $1 or trade/ contribution.

P.U.N.K. GIRL.. .or should I say grrrrl? (whatever it takes to ward off the horny males, this time) I: am 17, love to write, am an artist, play guitar and love girly music (wherethehell is that lengthy punk band list???) looking for penpals, mostly girlpals, with similar interests. sXe/loudgirl/ madgirl. Send a dollar for my zine. Emily, 28 Harrison Ave., No. Plainfield, NJ 07060.

TURNING POINT SHIRTS from last show 4/8/ 94 xl-$12 US $15 world cash or money order to: Steven Keebler, 48 New Road Tabernacle, NJ 08088 USA

TOTALLY FUCKING BORED, I need mail. Punk rock girl attempting to get some free music, stickers, flyers or just someone to write to: Kurstien Beerkie, 1708 Lake St. #C, Bakersfield, CA 93305

HELP OLD SCHOOL punk looking to move anywhere in Europe needs help finding a job and a place to stay. Any suggestions welcome. Write to me, you wanker. Sam, 1901 Lafayette St., #524, Gretna, LA 70053

ZOE ADAMS/CATE K... Please call home. Your family and friends love and miss you and we are worried you are not safe.

FUCOCUNTIT. 17 year old guy. Wants penpals, twisted/evil pictures/stories. Enjoys NIN, Smashing Pumpkins, Marilyn Manson, goth and alternative roak, gothicism, pigs, perversion, self mutilation, drawing, writing, anarahy, satanism, freaks, superfreaks. Write: Austin/ 1008 W. Henry/ Pasco, WA 99301

WRITE ME! 17 female , into: Unbroken, Outspoken, Chain of Strength, Strife, Uniform Choice, Snapcase, Integrity, Amenity, VOD, Coalesce, Kill Holiday, Frail, Clikatat Ikatowi, Angel Hair, Julia, Still Life. Also need more info on new school hardcore bands. Michelle/ 7657 Adkins Way/ San Diego, CA 92126

HEY YOU! YA YOU! Write me. I'm into Green Day, Jawbreaker, Pinhead Gunpowder, Screeching Weasel, Op Ivy, NoFX, Bouncing Souls, MTX, Lookout, John Fante, tons more. I love mail!! Anyone write: Natalie/ 332 S. Rexford Dr. #5/ Beverly Hills, CA 90212

WHIP ME DISTRIBUTIONS - bondage belts, bracelets, chokers. Spiked collars & bracelets. Pyramid & cane 2 &3 row belts. 1, 2 , &3 row bracelets & chokers! Great prices. Handmade professionally. Highest quality leather. Write for a free catalogue. Darin Hitchman/ 1815 5th St. NE/ Salem, OR 97303

18 Y/O VEGAN PUNK moving to Binghamton, NY in Sept. '96, looking for correspondence w/ people in the area. I'm into The Pist, Aus-Rotten, Defiance, and some hardcore. I hate apathy, fascists, and Proctor & Gamble. I also play bass and I'm interested informing a band. Please write to: Tim/ 16 Catalpa Ave./ Lynnbrook, NY 11563

NON-ENGLISH MUSIC magazines wanted! Punk, metal and mainstream, must be in like-new condition. Cash and your shipping costs paid for just about any rock mag in excellent shape, any country. Danzig, Cure, and Queen especially wanted. Send mags (surface or cheapest rate) for cash payment or write for more information to: Dennis/ POB 443/ Owosso, MI 48867-0443

"FAT PUNK" ZINE is looking to hear from fat punks about being fat and other sizeable issues. Correspondence with other fat punks is also desired. "Fat Kids Rock" patches available for 50 cents + 32 cent stamp. Send to: Fat Punk, POB 420802, San Francisco, CA 94142-0802.

HEY! DON'T GO BACK to that lame-ass excuse for a job! Pick up Stress Factor Fanzine! The first issue is hot off the press and waiting to be sold. Comes with a free 98 Mute cassette sampler! Plus a special article on the Dead Boys and tons more! Send $3 ppd. to: Stress Factor:c/ o Scooter 3137 N. 12th St.-Coeur d' Alene, ID 83814.

ZOOM BEER AND MUSIC ZINE issue #2 with Pete (Pete's Wicked Brewing), 7 Seconds, and lots more. Issue #5 with My Dying Bride, Stapled Shut, Redhook Brewing, Nutfield Brewing. Each issue is $2 ppd. to Dan McNamara c/o Zoom, 107 Merrill Ave., Lowell, MA 01850.

ADVERTISE YOUR SHIT on the web, cheap! zines, bands, catalogs, labels, distros, just to rant, etc...Reach the world, baby! call 941.755.1505 or E-mail rkfetish@flnet.com fordetails. http://www.tiac.net/users/oline/ Rock_Fetish.

NEW ZINE looking for contributions. Needs columns, interviews, stories, letters, anything. Also, we really need zines, records, demos, etc., for review. Send your classifieds, and we'll print them for free. Nothing racist, homophobic, or sexist. Don't send any heavy metal crap either. Send stuff to. Liz MacWillle, 377 Broadway, New York, NY, 10013

SILENT MAJORITY needs you! Issues $2 ppd. Distribute for cheaper. Issue #1, interview with Total Chaosi Issue #2, with Mustard Plug. Upcoming issues: interviews with Mephiskapheles, 30foot Fall, Falling Sickness, and Funeral Oration. Send contributions: Music, Articles, Interviews, Photos, Art, etc. Will also trade. Preston at Silent Majority zine / 346 E. 2nd St. / Salida, CO 81201

NO TALENT zine needs contributors. Will print anything you send us. Send your opinions, pictures, and letters. Please send interviews of local bands with brief description. Also we would appreciate vinyl, CDs, and tapes to review. If you send something, we will send you a free copy. Matt, 423 Welborn Rd., West Union, SC 29696.

CARLOS: PO Box 26A59, Los Angeles, CA 90026. Looking for friends in LA/ Hollywood area into gothik industrial dark and the punk vein. I'm into Rosseta Stone, Joy Division, Faith and the Mouse, Gitane Rozz, Evao, Artefakto, Deus ex-machina hosico (from Mexico), Death in June, Nada, Human Drama, Electric Hellfire Club, London After Midnight, Das Ich, Current 93, and More. Help me, I'm still drowning in this city. Letters from other states are welcome. let's trade (tapes, ideas, zines, blood, tears, sex, anything).

WRITE ME 20 y.o. girl is looking for penpals, kinda bored, needs some mail. Still into Nirvana, Hole, Sex Pistols, L7—stuff like that. Love mail, so send anything. Sexist, racist, homophobic people save your stamps. Will write back. Norma Breton, Centrios Galerias, Ap Postal #115, Col Veronica Anzures, 11300 Mexico D.F., Mexico.

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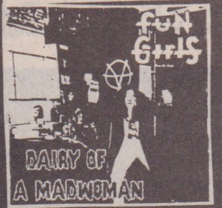
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july14-CASPER,WY-
july15-BOULDER,CO.-
JULY16-RAPID CITY,SD
july19-ROCKFORD .IL,THE PIT
july20-CHICAGO,IL.-"FIRESIDE BOWL"-
july24-YORK,PA,.
july25-NEW JERSEY,"PIPELINE"-
july 26-WESTMOUNT.,NJ.
july27-NY,NY, "CONEY ISLAND HIGH"-
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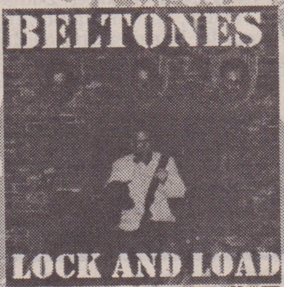
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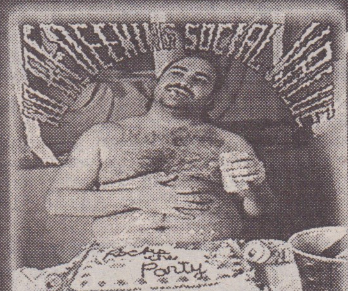
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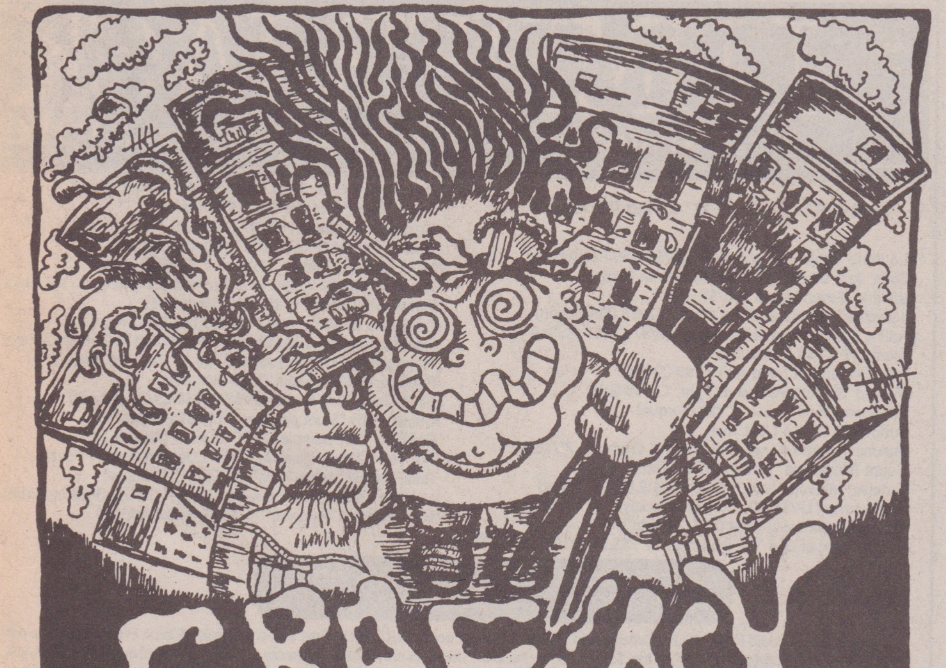

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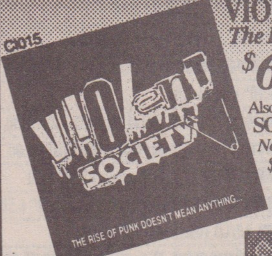
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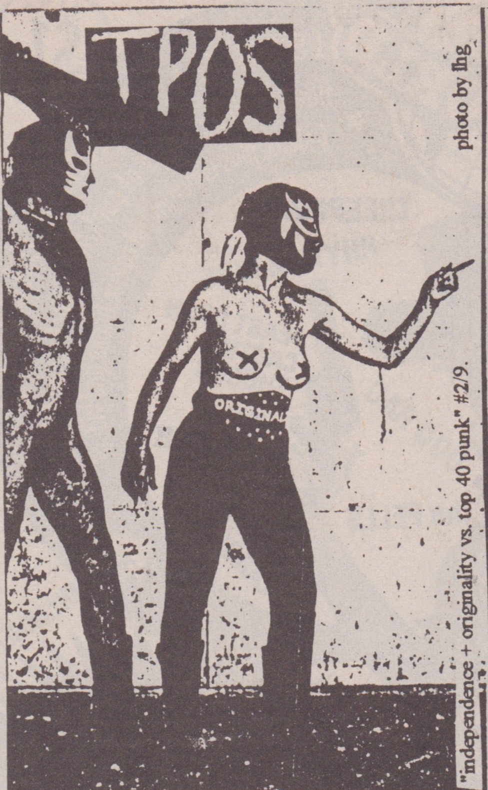

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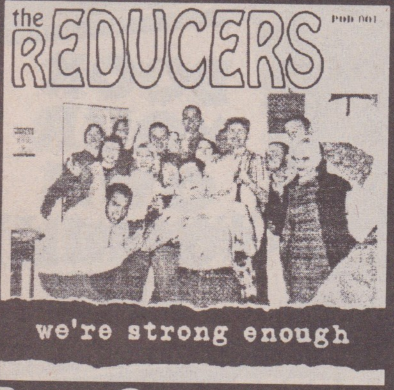
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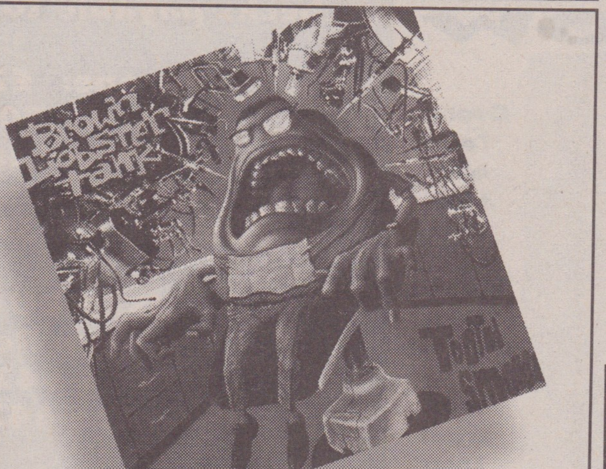
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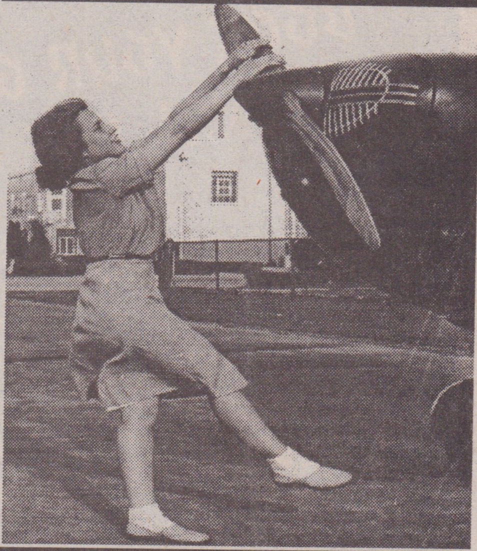

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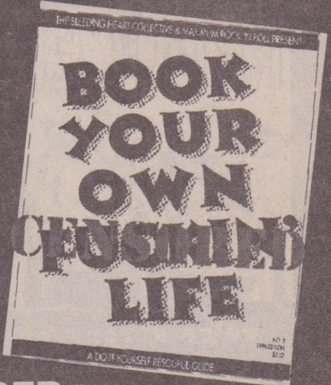
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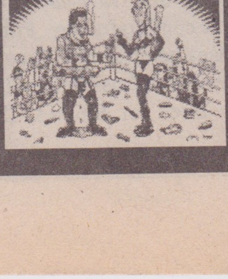
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